

THE ART-UNION,

MONTHLY JOURNAL OF THE FINE ARTS,

THE ARTS DECORATIVE AND ORNAMENTAL,

No. 66.

LONDON: JUNE 1, 1844.

PRICE 1s.

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Secretary to the Academy.

May, 1844.

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THE ART-UNION.



LONDON, JUNE 1, 1844.

MERCANTILE VALUE OF THE FINE ARTS.

NO. IV.—THE POTTERIES resumed.

It is commonly supposed that the decoration of works of utility is a sign of advance in civilization, and the elaborate care bestowed by the Chinese upon their vases and other porcelain articles was frequently quoted in the last century as a proof of the superiority of the Celestial Empire over any of the states of Christendom. Mere decoration, however, irrespective of appropriateness, is an attribute of barbarism: the vessels found among the islanders of the South Seas and the Pacific Ocean by our early navigators had generally some attempts at ornament manifested in their construction; our museums exhibit specimens of wooden bowls rudely carved into the shape of beasts, birds, and fishes; others are found inlaid with pieces of shell or glittering stones, and others are daubed with coloured earths or mineral pigments. Imitations of human or animal forms are the most common decorative efforts of savage tribes; and, as what is true of the infancy of nations is generally true of the infancy of man, we shall find in the nursery similar efforts made to ornament everything on which the child can lay its hands. Among the many absurdities which have come before us was a whimsical instance of concession to this infantile and savage taste—a milk-jug in the shape of a cow, the tail serving for a handle, and the milk being poured from the animal's mouth. The bright idea thus embodied had its origin in Holland, and was truly worthy of a Dutchman.

We notice this matter principally to prevent a mistake which may arise from the frequent reference to natural archetypes in these articles: while we assert that Art is essentially mimetic, we deny it to be servilely imitative; while it adopts forms it accommodates them to new applications, and the artistic skill is shown less in the adoption than in the accommodation. There is nothing unreasonable in supposing that more than one archetype may float before the artist's mind in making a single design: in fact, he has to combine just as often as he has to accommodate; and, as circumstances change, so will it be found that the judicious artist will allow one element to preponderate at one time and another at another. If we take the vase, using the term in its widest sense so as to include *paterns*, as the type of all idealized vessels of capacity, we may readily believe that its form was primarily suggested by a gourd or a nut; and we may also agree with Holyoke that such a form would, by obvious analogy, suggest that of the human head. The handles, or *ansæ*, of the wide-mouthed and low vases might, in that case, have been derived from the ear, particularly if Maurus is right in his assertion, that the use of skulls as drinking-cups was not exclusively a Scythian custom, but was a piece of barbarism common to all nations of the old world in the earlier stages of their career. After a careful examination of the ancient vases in different col-

lections, and of Wedgwood's reproductions of ancient forms, we are inclined to adopt Holyoke's theory, that the ear suggested the *ansa*, and was the prevailing archetype with the Greeks and Etrurians. This archetype was, however, so idealized and so varied, that it is often very difficult to trace the analogy.



In the two examples before us, the idea of an ear is clearly predominant, and most conspicuously so in the figure to the left, which makes the nearest approach to the form of a head. It is curious to find one of the early Jesuit missionaries asserting that some of the vases which he saw at Pekin reminded him of a horse's head in their general effect, though he was unable to identify any similarity to the animal form in the details. He has not given any figure of those vases, and his description of them is rather vague; but we believe that it bore some resemblance to the left-hand figure in the cut. The masks appended to the *ansæ* are characteristic of the style adopted by the Greek settlers in Italy; and we agree with Micali, that they were more probably derived from the Etrurians than from the parent country of the colonists. It would be a curious subject of speculation, to inquire the various artistic influences of dramatic representations; but we find that every nation which attained celebrity in pottery was one in which the theatre flourished; and this was particularly the case with the Etrurians and the mixed races of southern Italy, among whom dramatic exhibitions formed an essential part of the ceremonies of religion. Not only were the masks taken from theatric ornaments, but there is every probability that many of the mythological subjects depicted on the vases represent *scenæ* which were acted upon the stage.

But the vase early rose from its flat and cup shape to another form: there appeared a swelling breast, a tapering neck, and the lower part of a graceful head; there was a suggestion of the shape of a beautiful female form, and the handles were then derived from her tapering arms. This archetype has been the favourite with the moderns, and is that which the French have brought to the highest degree of perfection. But this form has passed analogically into another type: the sinuous *ansa* is suggestive of the serpent coil, and serpents have been more or less directly represented as handles to vases. As the acanthus growing over a block of marble is believed to have suggested the first notion of the Corinthian column, it is possible that the tamed snakes, exhibited from time immemorial by the Egyptian jugglers and serpent-charmers, may have first suggested this variety of type, especially as the reptiles are commonly carried about in vessels of earthenware. The variety gives graceful and not unpleasant forms when the secondary serpent type is very much subdued. This is the case with the vase to the right in the preceding cut, which is one of the most

graceful of Wedgwood's reproductions. One reason for introducing the serpent may have been the religious veneration with which the reptile was regarded. It was not only worshipped through fear as a type of the evil principle—a form of superstition which is of purely Eastern origin, and which still prevails in various parts of Asia—but it was also viewed as an animal of good omen when seen under peculiar circumstances. Snakes were by some of the Italian races regarded as impersonations of local geni, and therefore Virgil represents *Æneas* as seeing with pleasure one of these animals at the tomb of Anchises. The serpents forming the *ansæ* to the vase we have engraved belong to the tribe which were believed to symbolize tutelary deities; we do not ever remember to have seen venomous reptiles thus represented by ancient artists, though the distinction has been generally neglected by modern imitators. The harmony of the *ansa* to the vase is, however, the chief element of success: if the curves of the handles be at utter variance with the curves of the body, or if angular projections break the course of the line, the effect must be painful and inharmonious.

As the handles are cast separate from the bodies, the exigencies of manipulation, in the mechanical process of subsequently joining them together, must, to some extent, set a limit to invention. We should be inclined to lay it down as a rule, that a jug should be primarily regarded as an ansated vase; and that where the jug is of a flat and squab form, the handle should similarly approach the circle in form, but should be evolved into elliptic or parabolic curves as the jug increases in height and assumes that vascularity suggestive of the human shape. In the accompanying engraving of ansated vases it will be seen that the *ansæ* in the figure to the left vary very slightly in effect of curve from the main design; but that much greater latitude is taken with the single *ansa* in the design to the right, of whose genuine antiquity we have some doubts. But in applying the forms of the vase to the jug, we must remember that there is an additional element in the latter, that is the spout, which must be harmonized both with the adscitious handle, and also with the principal figure or body of the jug. Considerable latitude is given for the exercise of ingenuity in this harmonizing of parts, and it is rather singular that

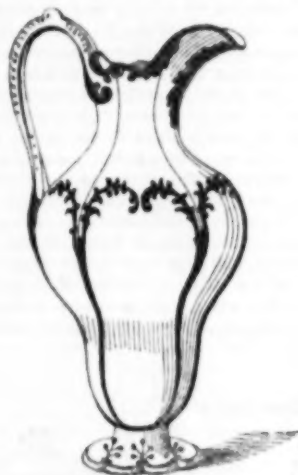


it was only within the last few years that the forms of jugs received any artistic attention. As in our last article our forms were all taken from Staffordshire, we shall avail ourselves of this opportunity of giving some graceful forms of jugs from Mr. Rose's establishment in Colebrookdale. In the first, there is an ingenious attempt to combine the design with the pattern by making the handle a twisted vegetable stem; the effect would have been complete had the plants represented on the jug been identical in character with the twined stems of the handle. We have seen this successfully done in a small specimen of Dresden manufacture. The same thought was happily exemplified in a vase adorned with raised flowers, the design, we believe, but are not sure, of Mr. William Ridgway.

The raised work represented some of the naturally climbing plants trailing round the vase,



and knotty projections of their stems, such as the ivy, the climbing-rose, the clematis, and other parasitical plants frequently present, formed the handles. It is some time since we have seen this vase, and we have vainly endeavoured to obtain a copy of it, but we remember being much struck with the design, which, however, was but imperfectly carried out in the execution. We think it would be worth a new trial.



In the second jug (Mr. Rose's also, as well as that pictured above and the one which follows) we see the advantage of having a natural archetype, and, to some extent, the disadvantage of a departure from it. The lower half of the jug has the graceful forms of vegetable growth, which are far the best guides for compartmental design, or any other resolution of the circle into polygonal figure. But the upper half of the jug departs from the analogy of form in the lower part; and though the aberration is of very slight extent, being greatest in the curve of the handle, it considerably injures the unity and, consequently, the grace of the design. This will be more perceptible if we compare the totality of effect in this figure with another, the primary conception of which is far less meritorious, but which is, on the whole, more pleasing on account of its giving but one impression to the mind. Unity and totality are elements of beauty which ought to be kept the more strongly in view, as nothing is more likely to mislead an artist than anxiety to decorate a favourite conception. This leads him to overlay it with ornament, and, in his desire to get in the ornament, he runs the risk of being tempted to meddle with his main design. He must not act towards

a good conception as a mother in an old song is said to have conducted herself to a favourite



child. She put all the fashions of the day together on the body of the unfortunate victim:—

"Beneath her work the infant grows,
Swell'd by a monstrous pile of clothes:
To wit, twelve jackets, twelve surtouts,
Twelve pantaloons, twelve pair of boots."

Bisque is the name given to all unglazed white ware, but it is sometimes, though not with strict propriety, given to a species of material which has of late years come much into vogue on account of the facility with which it is cast in moulds; but there are some mechanical circumstances to be taken into account, which fix limits to the forms of which this material is conveniently susceptible. The material technically called *slip* is poured into the moulds in a fluid form; it soon acquires some consistency, but when removed from the moulds, and exposed to the strong heat of the furnace, it shrinks very considerably, losing, as near as may be, one-third of its volume. Now, it is obvious that, unless this shrinking be equable and uniform throughout the entire volume of the object, the proportions obtained in the mould will be lost, and the whole harmony of parts at once disappear. This is the greatest and most annoying difficulty which besets the artists of the Potteries. We have ourselves seen an exquisite design, to the realization of which there did not at the first blush seem any difficulty whatever, but which when tested by the fire yielded too little in one place and too much in another; so that the artist had to take out here, to lay on there, and to alter detail after detail, until the first design shared the fate of Sir John Cutler's silk stockings, which were so often darned with worsted that, eventually, not a thread of the silk remained. Making, however, all due allowance for this evident disadvantage, we think that casting is capable of being brought to very great perfection, and we have seen some figures from *slip*, which, notwithstanding their having been exposed to the contracting process, had all the sharpness of bronze. Indeed, some which were coloured as bronze completely deceived us, and, knowing the difficulties that beset *slip*, we could not be persuaded that they were not bronze until we took them in our hand.

While on this subject we may notice a very ingenious application of bisque to the drapery of figures, which we believe to be of recent invention. Most of our readers must have seen in the shops bisque figures with draperies of lace, apparently as fine as any that had ever been netted by frame or fingers, and could scarcely believe their senses when told that this was a porcelain imitation of lace. As if this wonder was not enough, some artists have preposterously endeavoured to increase it by giving said lace dresses to shepherdesses and haymakers, and sending

Rebecca to the well in the apparel of the drawing-room. One would suppose they had studied in the school of that Dutch painter who, having to paint the sacrifice of Isaac, represented Abraham as about to shoot his son with a horse-pistol.



The application of cast bisque to figures in relief, on vases or other objects, is limited by the effects of the fire, to which we have already adverted; and, furthermore, it is not easy to obtain sharpness of outline and feature either in bisque or porcelain. The jaspers, first introduced by the great Wedgwood, still stand alone in their excellence of relief: the gems of this material are as sharp as the best impressions taken from the die in the perfect metals, and the figures raised on the vases could scarcely be exceeded in sharpness and accuracy by fresh sculpture. Some of Flaxman's designs executed in this material are scarcely inferior in execution to the most finished productions of Benvenuto Cellini. Figures in relief are the most beautiful ornaments when perfect, but are absolute monstrosities when failures: we believe that the jaspers are the only porcelainous substance which can approach the perfection of real sculpture, and they do so to an extent scarcely credible without actual inspection and examination.

Relief is the form of ornament most closely connected with design, and unfortunately its misappropriations are without number. Even Wedgwood has not always escaped error in this respect, for we have seen Gothic mouldings raised upon Grecian forms; but this error sinks into nothing when compared with those of which specimens are to be seen in our china warehouses. We have found Grecian caryatides supporting Gothic arches round an octagon jug; another polygon had its compartments filled with saints with a wreath of vines over their holy heads, and a jolly Bacchus grinning at the spout; another, designed for a punch-jug, had taken the shape of one of our old carved pulpits, with scriptural symbols in its compartments, surrounded by Bacchanalian wreaths, and surmounted by Pagan masks. The artist had clearly taken an extra portion of what the jug was intended to contain; at least this would be the best excuse for his jumble of all extravagances of all ages:—

"Such is the jug, which, like a sick man's dreams,
Varies all forms, and mingles all extremes."

It was by his figures in relief that the first Wedgwood won the fame which has spread wherever Art has a name; but he was thus suc-

cessful because he recognised the dignity of Art, and went for his designs either to the unrivalled works of antiquity, or to the artist whose mind teemed with classical conceptions—the immortal Flaxman. We should wish to impress on the minds of manufacturers that designs for relief tax the very highest powers of artistic genius; would that they could read the lesson taught by the remains of the Parthenon! Grotesques in relief have, for the most part, been abandoned to the vulgar, and vulgar enough they have become in all conscience. But here is a branch of Art which, though it belongs not to the highest range, affords a pleasing scope for ingenious design. It is not necessary to be coarse in order to be humorous: there are many of the ancient frescoes equally remarkable for their delicacy and their wit, which we should gladly see reproduced, in the hope of their superseding many relief-decorations which are positively offensive.

The Jasper vase, which we have inserted from Wedgwood's reproductions and imitations of the antique, suggests to us another topic of practical importance on which we have already touched in the preceding article on this subject. It is impossible to look at any of the antique vases without at once perceiving that the ancient artists were sound geometricians; now, we have very good reason for doubting that geometry forms any part of the education of our modellers in England, and until it does so to a very great extent—at least to the same extent that it does in France—we may despair of seeing any new designs that will not in some part or other exhibit glaring and conspicuous errors. Though geometry has a very hard name, its elements are not of very difficult acquisition; and we earnestly hope that the friends of popular education in the Potteries—whom we know to be equally intelligent and liberal—will bestow some attention on this subject, and make geometry a part of their system of school instruction. It is to us one of the most surprising things in the world that the science of form should be neglected in a business, the success of which depends mainly on the knowledge and judicious application of forms.

Here, too, we may be permitted to remark, that some latitude of observation should be allowed in these articles: they are the first effort ever made in this country to apply the highest artistic principles to our ordinary manufactures; and we, therefore, have set out by raising a standard to which these productions have rarely if ever been referred, and of which it is, therefore, no wonder that they should fall short. While yet in the University, and absorbed in the abstractions of science, we should have thought a man little better than insane who spoke of mathematical principles in connexion with earthenware; but subsequent experience has taught us that the great blessing of science is its universality—that it can equally contribute to the luxury of the palace and the comfort of the cottage; and we hold that geometry only proves itself worthy of higher honour if, while it calculates the path of a comet, it regulates the shape of a teacup.

Next to relief, the decorations which require remark are, gilding, painting, and the transfer of engravings. Some years ago tawdry gilding was introduced to such an extent that our tables reminded us of the Lord Mayor's coach, or the piles of gilt gingerbread at a country fair. The ornaments were selected for the sake of the gold instead of the gold being used to develop the ornaments. This perversity disappeared all the sooner in consequence of its costliness, and it is now rare to see gingerbread patterns in the Potteries. In stands and centrepieces for tables we have seen patterns in which dead and burnished gold have been very tastefully combined; and we may particularly mention some stands in the collection of Mr. John Ridgway. The paintings executed on porcelain in that gentleman's establishment, particularly the views and landscapes, have very great merit;

but sometimes we find that far more elaborate care has been bestowed on details than on outline.

In all painting on porcelain there is a tendency to run into the besetting sin of papier-mâché, exaggeration of colour, and a want of toning down too strong and glaring lights. This is most remarkable in the flowers painted on porcelain, which are generally more gaudy than graceful, and have more or less of that harsh staring effect which arises from the neglect of relief and shadow. The artists must not, however, bear all the blame of this deficiency: the effect of the fire on the different metallic oxides is so varied that it is very difficult to obtain combination and composition of colours. We have seen, however, porcelain slabs approaching very near the perfection of the best enamels at Ridgway's, Minton's, and Copeland's.

It is but justice to add, that the advance in the application of colour has been very great within the last few years, and that England now produces specimens of porcelain encaustic which could not be surpassed by the boasted productions of Sevres and Dresden. We noted as peculiarly excellent a portrait of a sylph at Ridgway's, a gorgeous oriental sunset at Minton's, and a flower-piece at Copeland's, in which the glare of the colours was subdued by giving the slab the appearance of being seen through a slight haze. The painting of the flesh in Ridgway's sylph was truly wonderful: it seemed almost to invite the touch. We must, however, reluctantly add, that the progress in drawing has not kept pace with the advance in colouring; but we trust that the establishment of a School of Design in the Potteries will soon remedy this deficiency, which indeed, to a considerable extent, overspreads the whole circle of British Art.*

It would not be necessary to enter into any discussion of the merits of colour generally, had not our remarks in the former article on the present prevailing abomination, the "floating blue," or, as it is rather grandiloquently termed, the "Kaolin fluorescent ware," induced the editor of the very able local paper published in the Potteries to enter on the defence of this precious novelty. Now, our first position is, that the effect is unnatural: no leaf, bird, beast, or flower is ever seen in such a light as to convey a notion of its colour flowing away from it. The effect is very inaccurately described by the word "floating," which is sometimes given to the pattern instead of "flowing;" a truly "floating" pattern, such as is sometimes seen on Sevres china, and particularly in one design, fresh in our memory, which represented water-plants in flower on the surface of a tranquil lake, may be exquisitely beautiful. But where are we to look for the archetype of a flowing pattern? The only place where we can find anything like it is in the wash-house, where the laundress squeezes the blue-bag over wet flannel, and amuses herself by giving a rude configuration to the discharged contents. The more perfect the flowing effect is produced the more preposterous is the ultimate result, because the more does it suggest the notion of the colour being in the course of being washed away.

This "Kaolin fluorescence," like its kindred abomination in calico-printing, the immortal Diorama pattern, was discovered by accident, and, being, a novelty, it took amazingly. Some patroness of fashion, indulging untrained caprice, declared that it was beautiful; and her opinion became as far removed beyond appeal as the laws of the Medes and the Persians. The manufacturers were forced into the adoption of the barbarism much against their will; for the colouring matter of the blue is costly, and the flow, being produced during the process of firing, is far from being certain in production.

* We may announce that arrangements are in progress to establish a branch of the Government School of Design in this important neighbourhood. We shall notice this subject at greater length—perhaps next month.

In fact, we have heard of instances in which manufacturers have lost from one-third to one-half of the contents of the oven from the failure of the flow. Consumers, of course, must pay something additional for the lottery of chances in this costly ugliness; we wish it were possible to charge them an extra per centage for the indulgence of bad taste. The only thing that can be said in favour of this preposterous absurdity is, that it is difficult of production, and, as Doctor Johnson said in a similar case, it would be a blessing if it were so difficult as to be impossible.

Bad as is the style itself, the patterns originating from it are infinitely worse: all the absurdities of the Chinese, all the monstrosities of heraldry, all the incomprehensibilities of the Aztec paintings, are tame and sober in comparison with the brood of prodigies claiming the parentage of Kaolin fluorescence. There are blue boars ranking among the greatest bores in creation; dragons which drag on nothing but shapeless masses; snakes which tempt us to make a coil, as the artist has made none for them; and a whole host of similar monstrosities on which we have neither the time nor the temper to dwell. One would suppose that an attempt was about to be made to introduce idolatry by evading the second commandment, for there is nothing like the monsters of Kaolin fluorescence to be found "in the heavens above, or the earth beneath, or in the waters under the earth."

Engravings are transferred from copperplates to porcelain and earthenware through the intervention of paper, on which the impressions are first made: the process is very simple, involving no mechanical difficulties, and requiring a very slight exercise of skill in the manipulation. The greatest disadvantage in the application of the art arises from the necessity of using very strong work in the engraving, for fine lines would soon disappear under the action of the printer's knife and boss, long before the plates had thrown off anything like a number of impressions sufficient to cover their cost. We know of no reason why steel-plates should not be used, why the designs might not be multiplied by the electrotype or by Perkins's process, and why none of the many improvements made in the art of transfer have been introduced in the Potteries. In calico-printing the mechanical inventions are among the most wondrous examples of combined skill and ingenuity which have been introduced during the present century, and the art is in a state of continuous progress, for advantage is immediately taken of every discovery made in mechanical or chemical science. Those who have visited Lockett's establishment in Manchester, and seen his eccentrics, to all appearance by a species of self-action, produce the most graceful combinations of form, are not indisposed to censure when they find that the art of transfer in the Potteries has received little or no improvement within the memory of the existing generation. We have, indeed, heard that the process of medallion engraving, sometimes called that of Colas and sometimes that of Bates, has been tried, and that it failed; but we have not been able to obtain particular details of the experiment. If applied to a curved or angular surface it must have failed to a certainty, but we should augur well of its success if tried on the best kind of tiles, a new branch of industry which promises to lead to some of the noblest results in the Decorative Arts.

Under present circumstances there must be an almost uniform strength of tint, with little or no gradual shading off. Very light tints must be carefully avoided, in order that all parts of the pattern may wear well and give uniform impressions. This among other reasons has helped the perpetuation of the willow pattern, which has had so long and general a reign. The same cause gives us that stiff and formal character which we find almost in all the designs for earthenware. The designer, being shut out by the circumstances we have mentioned from the

graduation of his tints, must, for the purpose of producing clearness, break up his design into fragments, and exhibit it in detached parts with open distances. Nearly all the landscape patterns in vogue are thus dissected, and exhibited in their anatomical state. Some large object is displayed on one side, and a group of small objects on the other, with water or nothing between. Many of these dissected landscapes are infinitely more perplexing than the dissected Chinese puzzles which we found so inextricable in our younger days.

We take the first dissected design that comes to hand: it is one which we need not engrave, as specimens of it may be found in every earthenware-shop in London. Prominent on the left is a Grecian vase, compared to which the great tun of Heidelberg is but a humming-bird's eggshell, for, making all due allowance for perspective, it must be at least three times the height of any house exhibited in the landscape. Round the pedestal on which the vase stands are growing an American aloe, an English rose, a rhododendron, and a camellia japonica, intertwined with some parasitical plants the like of which exist in no climate under heaven. In the background is a distant Turkish village, with a minaret like a full-grown martello tower; to the right is a bit of Hindú scenery, with a peacock of portentous magnitude displaying a tail compared with which the tail of a Scottish chief or an Irish agitator shrinks into mere nothingness; and near this bird grows a tree, or what we rather take to be the identical plant described in "Jack and the Beanstalk," for the largest giant of a nursery tale might build a palace in the branches, while Jack would have no difficulty in ascending the trunk.

Still worse are some specimens of what are called fancy patterns, in which grotesque idealities are combined with real objects. Anything more unnatural and repulsive than these embodied imaginings could not be found except in patterns of "flowing blue." And, though the Kaolin fluorescence holds the undoubted pre-eminence in absurdity, there are specimens of the fancy pattern worthy of disputing with it the prize of ugliness and of folly.

The best landscapes are those which are taken from published prints; but too many of them are ruined in the process of dissection and re-composition: we have Asiatic flowers, American trees, European buildings, and African figures, mingled together in glorious perversion of geography. Mr. Hulme, to whom we are indebted for much valuable information on this part of the subject, says, "Not long ago I saw a really well-composed English landscape, with a large Gothic ruin introduced as a principal object, and the designer had covered his foreground with fragments of a Grecian cornice and frieze! In other cases, where there are no very glaring mistakes of this kind, exaggeration is indulged in very freely. The snowy peaks of Switzerland are solid spires of stone, and her cottages all sticks. In Turkish scenes, the minarets are too apt to look like fishing-rods, and domes almost become globes." There is no doubt that a gradual but very perceptible amendment is taking place in these matters; but we look for decided improvement only to some advance in the art of transfer. We know that, at least, one eminent manufacturer has taken the same view of the course which the march of improvement must take, and that he is now engaged in a series of experiments to determine how many of the great discoveries in the art of transfer made in modern times can be rendered applicable to the productions of the Potteries.

The only remaining subject of decoration on which we should wish to say a few words is, the use of raised flowers trained round vases and stands. This, however, we must reserve for future consideration; it may be conveniently treated in connexion with the subject of mixed manufacture, when metals combined with china ornament come under consideration.

THE INSTITUTE OF THE FINE ARTS AND ART-UNIONS.

A MOVE has been made by this body. We hail it as an auspicious augury. It is but the beginning of the end. We refer to the petitions to the Houses of Lords and Commons respecting Art-Union societies which emanated from its members, and have already produced no considerable effect in arriving at the settlement of a question of very vital moment to British Artists and British Art. This step will, undoubtedly, be followed by others of still greater importance; among the earliest to be taken, we hope, will be an attempt to induce the Government to accord sufficient space to exhibit justly and properly the productions of our school; the consequence of which may be that the Arts of our country will no longer have divided interests and be distracted by partialities—to adopt a very mild word,—but that a subject truly national will be truly under the national charge.

It is needless to conceal the fact—nor would it be wise to conceal it, if we could—that the very existence of the Institute of the Fine Arts is a reproach to the Royal Academy. Its utility—if not its necessity—has been emphatically, although, it may be, indirectly, admitted by this latter body; inasmuch as the petitions referred to have been signed by no fewer than thirty of its members, these thirty comprising the *élite* of the Institution.* The Academy ought to have taken a lead in the matter; but it did not. The Academy ought to take into its hands the other matters concerning which agitation is expedient; but it will not. Having signed one petition, "got up" by the Artists' Institute, the members cannot, to be consistent, decline to sign others; more especially if those other petitions should not involve mere pecuniary considerations (which those that bear upon Art-Unions chiefly do), but should concern weightier and loftier interests—the interests of a whole people, as well as a whole profession.

We confess that, when the plan of the Artists' Institute was first formed, we entertained serious doubts of its utility, fearing its members would be unable to do that which, if done at all, ought to be well done, under the best auspices, and with the safest sureties of ultimate success. Still, the Royal Academy made no stir. We expected a move that should place the interests of the Arts in the hands of their ablest professors and only acknowledged guardians. Nothing of the kind has come. As yet, there have been no tokens of life in the inert body. For our own parts, therefore, we shall now look to the Artists' Institute to induce the changes we know to be not only salutary, but necessary; and heartily and cordially tender to its members such humble aid as we—forming an item of the public press—can bring towards the accomplishment of a high and honourable purpose.

A meeting of the Institute of the Fine Arts was held at Willis's Rooms on Saturday, the 27th of April. It was thronged to excess. The Right Hon. Thomas Wyse, M.P., took the chair. A series of resolutions were moved and seconded; petitions to the Legislature were agreed to. They were subsequently presented—that to the Lords by the Marquis of Lansdowne, that to the Commons by Mr. Wyse,—and the issue we have now to report.

The petitions were signed by 456 artists; and we are given to understand there is not a single artist of acknowledged talent out of the Academy (and very few in it) whose name is not affixed to them. The petitions are, therefore, to be considered, and may be justly described, as the petitions of the artists of Great Britain.

The Prime Minister, in reply to a question of Mr. Wyse, intimated his willingness to appoint a Select Committee of the House to inquire concerning Art-Unions. This Committee was moved for by the right honourable gentleman, and granted without opposition. The Committee consists of

* The petitions have been signed by the following members:—Sir Augustus Callcott, Sir W. C. Ross, Sir R. Westmacott; Messrs. Uwins, Phillips, Cockerell, Westmacott, Wyon, Gibson, Mulready, Knight, Lee, Stanfield, Hart, Roberts, Eastlake, Bailey, Cooper; making eighteen in number, to which may be added that of Mr. Barry, one of the Committee of the Art-Union. The petitions were also signed by the following associate members of the Royal Academy:—Messrs. Creswick, Webster, Cope, Herbert, Redgrave, Grant, Danby, C. Landseer, Drummond, Duncan, Patten.

the following honourable members:—Mr. Wyse, (member for Waterford), Viscount Palmerston (Tiverton), the Solicitor-General (Abingdon), Mr. Ewart (Dumfries), Mr. Escott (Winchester), Mr. Baring Wall (Guildford), Viscount Adare (Gloucestershire), Mr. Hayter (Wells), Mr. Plumptre (East Kent), Mr. Thos. Duncombe (Finsbury), Mr. Liddell (North Durham), Mr. Ridley Colborne (Richmond), Mr. Wm. Mackenzie (Peeblesshire), Sir Chas. Lemon (West Cornwall), Mr. M'Geachy (Honiton).*

We confess that, in reading over the names of this Committee, we are somewhat startled by the list, as affording evidence of the very limited intercourse between the House of Commons and the Fine Arts. We certainly have no proof of the ignorance of these fifteen gentlemen concerning the subject upon which they are to adjudicate; but it is equally certain that, with the exception of two or three, their names are unfamiliar to artists, who know them only as the Parliamentary representatives of counties and towns, no single one of which is directly interested in the issue of the case they have to try. This is, of course, a bad augury; but still we apprehend there is no danger of the ultimate result. It would, however, have been far more satisfactory if Dublin, Edinburgh, Birmingham, Manchester, and some other places in which the benefits of Art-Unions have been extensively felt, had contributed to form the Committee. We repeat, however, our belief that there is little doubt of the Committee recommending the adoption of some mode by which these societies will be legalized—if now illegal; and placed upon such a footing as that their utility may be more extended, and even more unquestionable. There will be several difficulties to meet; at present, it is by no means easy to perceive how they are to be overcome; the greatest of all, however,—the power to separate those which have no object save the public service, from those which regard only individual gain, will, probably, be met by "letters of licence" (as in cases of Anatomical schools), without which any scheme that includes "chance" shall be at the hazard of prosecution.

We trust the Committee will not lose the golden opportunity of recommending some plan to the Art-Unions as well as to Parliament, by which the former may be essentially improved. These societies will now, we consider, be placed on something like a national foundation; they will be acknowledged, and fostered, and promoted, though not directly supported; by the Legislature. The time is approaching, therefore, for giving them greater dignity and more extended powers of being useful,—in short, of augmenting the good they do, and avoiding the evils to which, in some degree, they may have led.

The plan upon which Mr. Wyse (the chairman of the Committee) designs to proceed will, perhaps, be this:—He will first examine the officers of the London Art-Union; then those of Dublin, Edinburgh, and one or two provincial towns (a very important part of the inquiry will have reference to the question which is most beneficial—the mode of selecting pictures by a committee, or that which permits the prizeholder to choose for himself). The Committee will examine also, no doubt, the London print-publishers; some artists who are hostile to Art-Unions; some of the engravers who have signed the petitions against them; and a few other persons who consider them detrimental to artists and the arts.

These examinations will, perhaps, occupy some weeks; and we do not think it likely that a bill can be brought in and passed through both Houses during the present session. A bill of indemnity, however, may; and that would have the effect of

* The mode in which Mr. Wyse worded his motion is important; in fact the passing of the resolution by the House was tantamount to a pledge that Art-Unions shall be placed by the Legislature on a safe and permanent basis; inasmuch as the inquiry is not as to whether they ought to be so placed, but as to the most expedient and practical mode of so placing them; the words are these:—

"ART-UNIONS.—Select Committee appointed to consider the objects, results, and present position of Art-Unions; how far they are affected by existing laws, and what are the most expedient and practicable means to place them on a safe and permanent basis, and to render them most subservient to the improvement and diffusion of Art through the different classes of the community; and to report thereon to the House of Commons."

authorizing a distribution of the funds now in the hands of the Art-Union of London and other Societies, and justify arrangements being proceeded with for the future.

Meanwhile the enemies of Art-Unions are busily at work. Among other brochures, one has just been laid upon our table signed "An Artist." His arguments are subtle and specious, but by no means conclusive or convincing. He quotes largely, we perceive, from our columns; but all his quotations refer to the errors we have from time to time pointed out in the management of the Scottish and Irish Societies—the latter more especially in reference to "the job" which gave 100 guineas to a Mr. Burton for the copyright (1) of a water-colour drawing; thus injuring the character of the Society, and ruining an artist who, at one period, gave promise of ability, but who has since done nothing worth a straw. This was an unfortunate error: it did certainly go a long way to impair the character of such Institutions; this, and a few acts equally reprehensible in Scotland, are the only "facts" upon which an artist grounds his appeal to Parliament to suppress Art-Unions.

Now, no one has ever denied that some evil was inseparable from the good achieved by such Institutions.

But we have not at the present moment either time or space to enter into the various details upon which we establish their defence; our business is rather with the Artists' Institute, who have already deserved the sincere gratitude, cordial support, and earnest co-operation of the Profession.

We candidly avow that, while we admit the value of such a body—nay, its necessity (as recent events have shown, for, if there had been no Institute, there would have been no effectual stir in behalf of Art-Unions)—we should have been better pleased to have seen some of the older minds of the Profession mingled with the more ardent and energetic members by whom the affairs of the Institute are managed. And we believe that such co-operation as we desire for them, was eagerly coveted by the Institute; that, at the commencement of their work, they were exceedingly anxious a lead in its affairs should be taken by members of the Royal Academy; that they have derived great pain from the withdrawal of the two or three who did join them; and that, even now, when their toil alone has been in a great degree triumphant, they would very willingly transfer a large portion of the power they have acquired into the hands of the Royal Academy, if the Royal Academy would do the work which the members of the Artists' Institute believe to be beneficial to the artists generally, and very salutary as regards British Art.

With or without the co-operation of the Royal Academy, however, the Artists' Institute will be an established body, and will, ere long, if they are as prudent as they are energetic, possess a power mighty in influence over the Arts of their country and the interests of its professors.

We say to every British artist—no matter what may be his grade, if Art is to him a profession—that he is not a wise man for his own interests, an honest man for the interests of his brethren, nor a patriotic man for the interests of his country, if he does not give to this Artists' Institute the benefit of his aid, in order to place it upon the safest basis, and enable it to produce the greatest amount of good, by the most secure and speedy means.

On Saturday, the 25th of May, the Society held one of its *conversazioni* in Willis's Great Room. Every member was entitled to admission, and the Council invited a few noblemen and distinguished gentlemen—some of whom were present. The room was crowded by persons and things: the former perhaps numbered 300; of the latter there were too many rather than too few; for it was utterly impossible to do more than glance over them. We venture to assert, however, that so rich a treat in association with Art was never supplied in the British Metropolis. We cannot too highly praise the industry of the members by whom the duty of collecting the works was undertaken; they must have been indefatigable; and altogether regardless of expense, for the mere cost of bringing and returning must have been prodigious. The *conversazione* was, therefore, "a decided hit," entirely, and without any drawback, successful. We have already devoted to the subject so much space that we must

limit ourselves to a bare enumeration of the principal objects exhibited in the room—taking them at random, and withholding the descriptive remarks by which we had designed to accompany each item on the list.

'An elaborate specimen of wood carving,' by the celebrated Demontrieul. It represents a stote attacking a bird, and forms a pendant to a work of the same master in the cabinet of his Imperial Majesty the Emperor of Russia. Contributed by Mr. W. G. Rogers, 3, Great Newport-street.

'Two elaborately-finished Florentine Masks, in boxwood, of the sixteenth century.' They were possibly carved as models for Goldsmith's work in the enrichment of a dagger or sword-hilt. Contributed by Mr. W. Harry Rogers.

'An exquisite specimen of wrought iron work of the fifteenth century,' found in the neighbourhood of Norwich. It is probably the work of a Flemish artist, as are indeed most of the later metal works to be found in that city. The figure, to which this formed a canopy, is lost. Contributed by Mr. W. Harry Rogers, with the permission of the owner, G. Isaacs, Esq., of Claremont-terrace, Pentonville.

'A Thuribulum, or Censer of the thirteenth century,' brought from Pavia. It is of brass, thickly gilt, and perforated in its three compartments, with subjects either symbolical or grotesque. The figures on the top represent Shadrach, Meshach, and Abednego, with our Saviour enthroned above. The chains are unfortunately lost. Contributed by Mr. W. G. Rogers, 3, Great Newport-street.

'A rare specimen of ornamental carving in ivory, of the time of Holbein.' Contributed by Mr. W. Harry Rogers.

'Two large Brackets, composed of fruit, flowers, &c., in the style of Grinling Gibbons,' carved by Mr. W. G. Rogers, 3, Great Newport-street.

'Bust of Charles I., in terra cotta, by Bernini, done from the three heads by Vandike. Contributed by — McKinley, Esq.

'Portion of a Fresco' now in progress. Contributed by R. W. Buss, executed without retouching.

'Thirty Sketches' by William Collingwood Smith.

'A Portfolio,' by Mr. G. A. Fripp, containing sketches (chiefly in Yorkshire) of wonderful merit.

'Two or three Cabinet Pictures and several beautiful Sketches,' by Mr. Goodall.

'A large number of Sketches and five or six large Paintings,' by the late Mr. Von Holst.

'Ceremony of the Jewish Church,' by Dequillon, pupil of Rembrandt. Contributed by T. Wilson, sen.

'Portrait of Murphy,' by Barry.

'Duchess of Richmond,' by G. R. Ward, after Sir T. Lawrence (a fine drawing on ivory).

'Two Original Sketches, being Part of the Ceiling (Rubens) at Whitehall.' Contributed by — Cafe, Esq.

'Dwarkanauth de Tagore,' painted by F. R. Say, and engraving by G. R. Ward.

'Madonna and Child,' by Carlo Dolci. Contributed by T. Heaphy, Esq.

'A Drawing by Raffaele.' Contributed by Thomas Richmond.

'Bacchus and Ariadne,' by Caracco. Contributed by E. Denny, Esq., Hon. Member.

'Christ,' terra cotta bas-relief medallion, by Van Soen. Contributed by H. C. Schiller.

'Pic de Midi, Pyrenées,' by W. Oliver.

'An Egyptian Isis in Serpentine.' Contributed by Thomas Wyse, Esq., M.P., Hon. Member.

'Carved Clock Case and Bracket, Louis XIV.' Contributed by J. J. Jenkins, Esq.

'Gil Blas,' by T. M. Joy. Contributed by W. Egley, Esq.

'Bust in Plaster of the Artist's Mother,' by Patric Park.

'Cocoa-nut Goblet,' richly carved, mounted in crystal and gold, used by the Electors of Constance for administering the Sacramental Oath. Contributed by J. Marston, Esq.

'The Convalescent,' now engraving for the Art-Union of London by Mr. Doo, after a painting by Mr. Mulready, R.A.

'Fresco,' by Corregio. Contributed by H. C. Schiller.

'Water Colour Drawing,' by Frederick Taylor. Contributed by Jacob Bell, Esq.

'An Ideal Head of a Young Female' (very beautiful). Contributed by J. Edwards (the artist).

'An admirable bust (strikingly like) of Thomas Wyse, Esq., M.P.,' by Patric Park (presented to the Institute).

'Group of Children,' by P. Park.

'Bust of Bentham,' by David. Contributed by Dr. Bowring.

'Drawing of the Scott Monument,' by Kemp. Contributed by John Britton, Esq., F.R.S., Hon. Member.

'Massacre of the Innocents.' Engraved and printed in colours from five blocks, by John Jackson, from the original date 1739. Contributed by A. J. Mason, Esq.

* Mr. Rogers contributed a very large number of his own works, besides the several valuable objects we have named. The carvings of this artist are of the very highest merit, scarcely inferior to those of the great master who has been his model. We may refer to these examples of an art hitherto sadly neglected by us, as affording triumphant and conclusive evidence of our ability to succeed in any branch of the art that obtains patronage.

'Virgin and Child,' by Guido. Contributed by George Stevens, Esq.

'Lay Figure of a Horse.' Contributed by H. C. Schiller, Esq.

'Specimens of Relievo Leather.' Contributed by F. Leake, Esq.

'Drawings for Stained Glass.' Contributed by J. H. Nixon, Esq.

'Lorenzo de Medici,' by Michael Angelo. Contributed by E. Denny, Esq. (Of this wonderful work we gave a description some time ago.)

'Meg Merrilies,' a sketch by the late H. P. Briggs, Esq., R.A. Contributed by J. Bell, Esq.

'Hard Wood Club' (and a variety of other objects), carved by Caribbee Indians, Guiana. Contributed by the Missionary Society.

'Small Sea View,' Vandervelde. Contributed by C. Smith, Esq.

'Model of a Child Asleep,' by J. Edwards (a most exquisitely beautiful work). Contributed by the artist.

'Marble Bust of Napoleon,' by Canova. Contributed by E. Denny, Esq., Hon. Member.

'Vale of the Taff,' by J. B. Pyne.

'Bronzes, from Napoleon's Museum, Fontainebleau.' Contributed by H. C. Schiller, Esq.

'Modern Engravings on Wood,' by A. J. Mason.

'A "Whiteboy" under escort to Cashel Gaol, accompanied by his Wife and Child,' by R. H. Scanlan. (A drawing of great merit—wonderfully true.)

'Madonna and Child,' by Raffaele. Contributed by T. Heaphy, Esq.

'R. Brinsley Sheridan,' Gainsborough. Contributed by Frederick Leake, Esq.

'Portrait of Sir Joshua Reynolds,' by Jackson. Contributed by John Britton, Esq., F.R.S. Hon. Member.

'Chinese Printing Apparatus.' Contributed by the East India Company.

'Spring,' 'Summer,' 'Autumn,' and 'Winter,' Marble Models in Goldsmiths' Hall. Contributed by J. Nixon. (Works of great interest and high merit.)

'Model of New London Bridge.' Contributed by John Orveston, Esq.

'Nubian Man and Marryas.' Contributed by Dr. Bowring, M.P., Hon. Member.

'Portrait of Warren Hastings,' by Zoffany. Contributed by J. Copland.

'Miniature of Milton,' by Cooper. Contributed by T. Heaphy, Esq.

'Old London Bridge'—various "bits" of the remains converted into boxes, &c.; and a chair formed of a variety of its relics.

'Trial of Effie Deans,' by G. Lauder, with an etching proof of the Print about to be published. Contributed by E. N. Denny, Esq., Honorary Member.

'The Whisket Maker,' a study in Shropshire, by R. R. Scanlan. Contributed by H. Miles, Esq.

'Interior and Figure,' by Ostade. Contributed by H. C. Schiller, Esq.

'Three Books of Sketches,' by the late H. P. Briggs, R.A. Contributed by J. Bell, Esq.

'Gobelin Tapestry (four), of the manufacture that was limited to works intended for royal personages.' Contributed by T. F. Heaphy, Esq.

'Nuremberg Chronicle,' folio, date 1493, embellished. Contributed by A. J. Mason, Esq.

'Bust in Plaster of J. A. Heraud, Esq., author of the "Judgment of the Flood,"' by Patric Park.

The nine following were contributed by J. Auldjo, Esq., F.R.S., Hon. Member:—

1. 'Cronaca dei Re' di Napoli da Ruggiero fino a Giovanna II., scritta per ordine della stessa Regina—da Nostr. Dionisio de Sarno a li Maggio 1423. A very curious MS. on vellum, in mixed Latin, Italian, and French, illuminated in a rude manner with coats of arms, and in the original binding of the period, and "got up" for presentation to the Queen Joanna. 2.

'A Magdalen,' on vellum, by Giulio Clovio. 3. 'Venus,' a bronze figure, by Giovanni di Bologna, a very beautiful work of this sculptor. 4. 'Virgin and Child,' a small finished study in oil by Murillo. 5. 'St. Sebastian,' an Italian carving in boxwood, elaborately sculptured. 6. 'Sketch for a large Picture,' by Murillo, a drawing representing the youthful Saviour, the Virgin, and St. Joseph. In the upper part of the sketch the dove is descending in a glory surrounded by angels. 7. 'Study for his large Picture of the Villa of Lucullus at Misenum,' by W. L. Litch, Esq. (a very beautiful drawing). 8. 'Banquet Scene,' by Old Franck, representing one of the legends of the conversion of Clovis to Christianity by Clotilda. 9. 'Saviour Iona's "Sketch-book." This valuable relic was fully described last year.

Upon a group of 'Hagar and Ishmael,' by E. B. Stephens, we should feel bound to offer some remarks, but that it is designed for the forthcoming Exhibition in Westminster Hall. We may observe, however, that it is in every way worthy of the admirable sculptor.

Though last, not least, in our list is 'A Design by Mr. W. H. Rogers for an Ornamental Tazza in the style of the Limoges Enamel of the sixteenth Century, which is now being attempted to be restored by Mr. Walter Chamberlain, of Worcester. The subjects in the four medallions are—'Cupid riding on a Dolphin,' 'Mercury playing with a Cock,' 'Bacchus with a Goat,' and 'Hercules strangling the Serpents.'

There were a beautifully-finished picture from 'The Gentle Shepherd' by W. D. Kennedy, and a landscape of high merit by the same hand.

Mr. Jutsum also contributed a landscape of great beauty and merit.

We have thus given a pretty long list of objects exhibited; but we cannot think we have enumerated a tithe of them. We repeat that a richer intellectual treat was never given by any Society in the Metropolis; and we add that, if the members had received no other return for the guineas subscribed, they would have had no reason to be dissatisfied. Those who do not belong to the Institute should know, however, that they have now convenient rooms in Newman-street, where the members may meet every day; where are deposited the books, &c. (presentations of which there have been many); and where such information as may be agreeable or necessary to individuals or the Profession at large may be readily obtained.

We can easily perceive how its sphere of utility may be enlarged greatly; without adequate funds, however, it will be impossible to do so; our surprise is, not that the Institute has hitherto done so little, but that it has done so much, taking into account its very limited resources, the "suspicions" against which it has had to contend, the "doubts" it has been necessary to remove, and the difficulties which always stand in the way of a new project—at once bold and original. It will be the duty of the Profession to supply whatever funds may be necessary; its members will be investing a small sum to secure a large interest. Artists in the provinces, in Ireland, and in Scotland, are no less interested than are those of the Metropolis—interested not alone on public grounds, but with a view to private advantage. But the means of conducting this establishment should be contributed not by artists only: it is the duty of all true lovers of Art to support it. A few amateurs have already tendered to it their aid; there are many others who require only to see that the Institute is rightly directed—with the power and the will to do good—to assist it vigorously and effectually.

We have thus reported fully and fairly the results of our inquiries and examinations concerning "The Artists' Institute;" our opinions are not circulated without due caution; we have been accused, indeed, of caution overmuch; our testimony is the more valuable, because, although given with some degree of earnest warmth, it is not recorded hastily or heedlessly.

THE DECORATIVE EXHIBITION.

[The following remarks concluded our last month's article on the Exhibition of Decorative Works at the Bazaar in King-street. We were compelled to postpone their publication, and the reader will, perhaps, be good enough to accept them now.]

We have noticed, somewhat briefly, an Exhibition we certainly had hoped would have proved of a more encouraging character. There is, it is true, sufficient proof of excellence in mechanical processes—ever the rightful boast of this country; but there is stronger evidence than previously existed of our terrible deficiency in the application of Art and Design in Decoration to Manufactures.

The subject has not been understood; and now, when people are beginning to think of it, it is painful to observe how far they are from thinking about it justly and rightly. The efforts which have been made in Germany and France to restore Art, and the great success which has attended these efforts, have led influential people among us to try if something of the same kind cannot be done in this country; but these people appear, so far as we can judge from their public acts, to be divided into two parties—the one being anxious to import foreign artists and to employ them as decorators; these have led to our being visited by such veritable quacks as M. Sang—a man who, as an artist, cannot produce decorations equal to those on the walls of the hotels in his own country—the other being willing to trust to the mere "business decorator" at home.

The absence of encouragement and of all demand for decorations of a high character has induced our notorious deficiency;—visit our palaces, pass through the halls of Windsor, for instance, and is it not humiliating to contrast the apartments there with those of even the pettiest Italian noble? The architect having ceased his labours, left his work to be completed by the upholsterer and house-painter, who may have produced comfortable rooms, and what is called "gorgeous decorations;" but is there anything any where that can satisfy the artist or true judge of Art? Where are

the decorations—the painting, the carving, and sculpture—which should complete such a palace? Echo answers—where? In lieu of them we have the "gorgeous" trash of the fashionable upholsterer and his journeymen of the time. Now, it appears to us, that in the present Exhibition there is something like a perpetuation of this system, which would employ such decorators and manufacturing designers as we possess, in the completion of our Houses of Parliament; we earnestly hope that we are entirely mistaken, and that, although design has been asked for, it is only with a view to ascertain what our people are capable of, and whether amongst their hands can be found to execute the designs of artists of a higher grade.

We hope that the decorative painting of the New Houses will be put into the hands of no decorator whatever; that the windows will be confided to no mere contractor for stained glass; but that the designs will be executed by our best artists, and that the whole will be carried on under the direct superintendence of competent parties—above suspicion. In short, that something like the system which prevailed in Italy in Raffaele's time, and which has been so successfully restored in Germany and France, will be resorted to in England in the nineteenth century. Amongst the exhibitors there are evidently decorative artists, who, placed under the guidance and control of artists of a higher character, might produce works worthy of the Palace.

Space will not allow us to enter more at large upon this plan. We trust that neither the party that would bring in foreign daubers, nor that which would perpetuate our present system, may be successful. If either succeed, adieu to all our hopes of raising the kind of Art the cause of which we are advocating.

We hope that this Exhibition will lead—and that soon—to the formation of some plan for an Exhibition, on a large scale, of British Manufactures, and of objects of Decorative Art. Our artists and manufacturers have not put forth their strength at this Exhibition: we call upon them to come forward and to form an Exhibition worthy of the country and of their own reputation. There cannot be a question of the advantages derivable from such Exhibitions: they are manifold and self-evident; we propose taking up the subject in a future number.

We are fully aware that names are in many cases affixed to "designs," the owners of which names have no more claim to the merit of the productions than the porter who keeps the umbrellas in the hall. The necessities of artists may compel them to lose their identity—to suffer a mere tradesman to absorb their minds and reputations; but surely the Commission will take especial care to inquire as to whether Mr. C., or Mr. any other letter, did actually invent that which bears his name. These "manufacturers of ornament" are to be especially guarded against.

There may have been reasons why the same competitor was compelled to send in a design and a specimen: we cannot perceive them. It must have been quite certain that the hand which made the design for a door to the House of Lords, for example, could not have produced the carved sample. Where was an artist to procure money (it may be £40 or £50) to pay mechanical carvers in wood to furnish a specimen? It might have been foreseen that the capitalist dealer in decorations would swallow down the man of genius. Alas! how many thousands have been benefactors to mankind, yet perished in nameless obscurity—have sold fame and life for the mess of pottage which kept away starvation!

* Meanwhile, we may announce that, in the course of a month or two, there will be an Exhibition of the works of British manufacturers, mechanics, and artisans, as well as artists, on a grand scale, within the walls of Covent Garden Theatre, about to be hired for the purpose. We add, however, with regret, that it will not take place under Government auspices, or, indeed, under any patronage that will recommend it to the mass. It will be arranged by the Anti-Corn-Law League, and is designed to form part of a plan by which that body expects to augment its funds. Consequently, it will be impossible to divest the project of a party taint: thus materially abridging its interest and value. Still, if we cannot obtain so great a boon from other hands, we must be content to accept it from those who will not, in spite of all they can do, be able to separate it from suspicion, although we have reason to believe there will be a very strong desire to do so. We trust, however, it will be only the precursor of a national exhibition—like that in France.

GEMS OF EUROPEAN ART.

THE print presented with the present number of the ART-UNION is selected from a work now publishing in monthly parts, under the above title, by Mr. George Virtue, Ivy-lane, St. Paul's. It professes to contain examples of the best works of the best masters; and, although it exhibits some failures, there will be no question that a large proportion of the prints are of such a character as to bear out the promise conveyed by the title.

Our cry has always been for "cheap Art" as well as "cheap Literature," provided it be good as well as cheap. The mass of mankind cannot derive knowledge through costly channels; if Art can instruct as well as gratify; if it be a means of inculcating virtue; if lessons of integrity, patriotism, courage, and all the higher qualities of the mind, are to be taught by its efforts,—then it is above all things essential that it should be brought as often, and as much, as possible, within reach of the multitude. We regard, therefore, as a public benefactor any individual who will aid the great moral teacher by facilitating entrance into places where instruction is more especially needed.

Upon this ground, chiefly, are these "Gems of European Art" recommended: they are, at once, cheap and good; the price is such as to be without parallel, even in this age of cheapness; and the selections of subjects have been made, for the most part, with taste and judgment; while the whole of the prints are engraved in the line manner—in all cases by skilful engravers, in some instances by those who rank at the head of their profession. Several—in our opinion too many—of the pictures are established favourites; the proprietors have thought it wiser and safer to select those which they knew were secure of admiration, than to introduce such as had the recommendation of novelty and originality. Of the former, are: 'The Infant St. John,' of Murillo; 'The Fountain,' of Zuccarelli; 'La Belle Hamilton,' of Lely; 'The Spanish Flower Girl,' of Murillo; 'The Sunny Day,' of Cuyp; 'The Hawking Party,' of Wouvermans, &c.,—works which adorn our National Gallery, the Gallery at Dulwich, &c., but which have been often engraved, though certainly never so well at such a price. On the other hand, we are introduced in this work to some living masters of the foreign schools: thus, we have a fine example of the manner of Leopold Robert in 'The Bandit's Bride,' of Guerin in 'Æneas and Dido,' &c. But the most attractive, and to our minds by much the most interesting, portion of the work consists of the specimens of British artists—of which there are several, and all of them are highly creditable both as pictures and engravings. The major part of them, however, are familiar to many of our readers, as having undergone the ordeal of a Metropolitan exhibition: thus, we have Frith's picture of 'The Duel from "Twelfth Night,"' engraved by Brain; 'Cup Tossing,' the painting by Crowley, engraved by C. W. Sharpe; 'Napoleon in the Prison of Nice,' by E. M. Ward (now in the collection of the Duke of Wellington), engraved by Outram; 'Olden Hospitality,' the painting by Herbert, A. R. A., engraved by Shenton; 'The Poison Cup,' by the same painter, engraved by C. Rolfs; 'The Covenanters' Marriage,' engraved by Lightfoot, from the painting of Alexander Johnston; 'The Raising of Jairus's Daughter' (the work for which Von Holst obtained the premium of the British Institution), engraved by Perian, &c. &c.

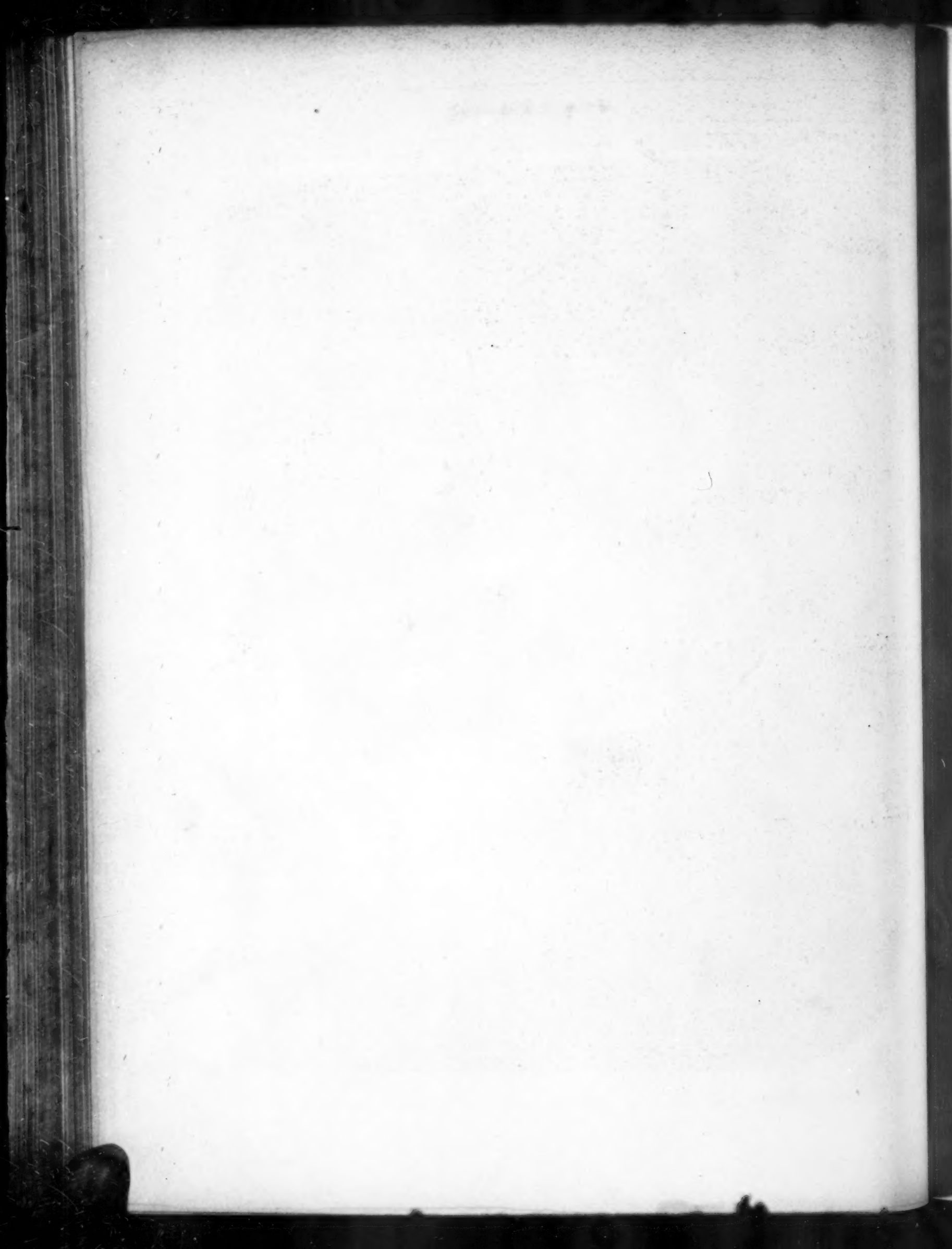
It will thus be seen that there is a mingling of the ancient and modern masters—the modern masters of the several European schools. In criticising the work due regard should be had to its exceeding lowness of price,—it is unquestionably the cheapest collection of prints that has ever been issued in any country. It would, no doubt, be sufficiently easy to point out how it might be improved; but it would be very difficult to do so without implying a necessity for raising the cost to the subscriber (and, by the way, the work is sold only to subscribers, and not through what is technically termed "the trade"). We are sure, then, there are many persons who will thank us for introducing to them a work at once agreeable and useful—which brings excellent copies of fine and valuable paintings within the reach of all classes.

It is necessary to add that each part is accompanied by eight or twelve pages of letter-press—historical, biographical, and critical—these pages being written by S. C. Hall, Esq., F.S.A.



CUP-TOSSING.

PAINTED BY E. J. CHOWLEY. — ENGRAVED BY C. W. SHARPE.



NOTES ON BRITISH COSTUME.

PART THE SEVENTH.

BY FREDERICK W. FAIRHOLT, P.S.A.

THE PERIOD FROM THE ACCESSION OF WILLIAM III. TO THE DEATH OF GEORGE II.

CHARLES II. may be said to have given the deathblow to exaggeration in male costume, when he put on "*solemnly*"—as Evelyn informs us—a long close vest of dark cloth, with a determination never to alter it. This determination, of course, Charles kept no better than fifty other determinations of a graver and more important kind. Yet, if the reader will turn to the cut already given of Charles and a courtier thus habited, he will see in their costume the originals of the long-skirted angular coats of the reign of William III., which have descended to us with many variations, yet preserving their real character intact, in spite of their "taking all shapes and bearing many names."

The ribbons, lace, feathers, and finery of the beaux who came over with Charles at his restoration, and who must sorely have astonished the sober-dressed English of the day with their full-blown fooleries, obtained the ascendant during the intoxication of joy that succeeded the gloomy days of the rigid, stiff-starched Puritans; and every man outdid his neighbour in extravagance in order to show his perfect freedom from former restraints. A little reflection soon brought all to their senses. The "merry monarch" and his friends, carried their "merriment" so far, that the disgrace and impoverishment of the state injured the land as much as their example injured the morals. With a soberer looking at the calamities of the country which the Plague, the Great Fire, and ill government had made necessary, men seemed to have gradually quieted down, and dropped one ribbon or yard of lace after another from their dress, until they could walk about and attend to their business or their politics, without having their thoughts too entirely engrossed by the coats they happened to have on, or the ornaments with which they were bedecked. The brief reign of James (that unfortunate blot in the history of our country) was, like that of his father, too anxious a time with the majority, who thought less of the peruke they should wear than of the safety of their own heads, which were always in danger. "The hempen cravat" of Judge Jeffries was in good truth a sorry substitute for a laced neckcloth, and every man lived in fear of this new fashion being presented to him for his own wearing.

Had William III. been a sovereign of Charles II.'s temperament, another outburst of national extravagance might have succeeded the gloom of the years preceding; but he was a cold, formal, unfashionable man of business, and the most fitting of all persons to encourage a solemnity of costume and manner; hence his court was never remarkable for glitter or gaiety; and the blessings we enjoy by the expulsion of the Stuarts come to us consolidated by his well-arranged and effective service to the country which so gladly received him. Hence we had no cabinet councils on lace and embroidery—no royal new-fashioned coats *solemnly* put on; but every man's right well considered and secured, and the lost honour of the country nobly vindicated.

Very stiff and solemn looked our great grandfathers in these days; very frigid and stately the fair dames, single and married, that formed the court of William's equally cold and unfashionable Queen. But warm hearts existed under those stiff stays; and generous old English kindness of feeling was enwrapped in all this broadcloth and buckram, awkward though it appear to our eyes, and which was worth all the flutter of the court of Charles II. We cannot associate the idea of youth and loveliness with those square-cut coats and high-heeled shoes; but we should remember that they sat easily on the wearers, who

knew no other costume, and to whom they came as fitly and naturally as our dresses do to us; and which (let it always be remembered) are doomed to the same amount of ridicule from our posterity that we occasionally lavish on our ancestry.



The figures above engraved give us the costume of the nobility and gentry of the day. The hat of the gentleman is edged with gold lace, and the low crown concealed by the feathers which surround it; the coat, which was generally decorated with lace and embroidery down the edges and seams and around the pockets, has sleeves ending in enormous cuffs, ornamented with stripes, the favourite tint for the coat being claret-colour. His neckcloth is worn very long, having pendent ends of rich Brussels lace; an enormous peruke (the most extravagant feature of male costume at this time) flowing upon his shoulders. These mountains of hair were worn by all who could afford them; and a gentleman endeavoured to distinguish himself by the largeness of his wig in the same way that a Chinese lady displays *caste* by the smallness of her foot. To comb these monstrous perukes in public was the delight of the dandies, who carried about with them elegant combs for the purpose; and the theatre, coffee-house, or park, was the scene of their performances in this way. That those harmless beings should have some such occupation for their time is surely reasonable enough, but such bushels of hair look very odd upon the heads of such men as Duke Schomberg, General Ginkle, and others of William's soldiers; it flows over their steel breast-plates as if in search of the velvet upon which it would more fittingly repose; but young and old, military or civil, joined in a crusade against natural hair, and ruthlessly cropped it for the very opposite reason which actuated the Puritans—the latter could never get it short enough; the former could never get enough of it, and so preferred wigs. Of course much was written and spoken against those articles when they first appeared and increased in magnitude upon the shoulders; but who dare debate the becoming gravity of the fashion, seeing that heads of the church and the law perseveringly retain them, when all other classes have long since consigned them to disuse. What arguments might be adduced to prove "there's wisdom in the wig" it will not be our place here to inquire; but a zealous *perruquier* of those days, anxious to uphold even their utility, hired his sign-painter to depict, with due pathos and expression of attitude and face, Absalom hanging by his hair in the tree, and David weeping beneath, as he exclaimed—

"Oh Absalom! oh Absalom!
Oh Absalom! my son,
If thou hadst worn a *perruque*,
Thou hadst not been undone!"

The lady in the engraving above wears a remarkably heavy headdress, which succeeded the elegant flow of ringlets in which the beauties of Charles II.'s court luxuriated. Certainly, this was a change for the worse; the hair was now combed upward from the forehead and sur-

mounted by rows of lace and ribbons; a kerchief or lace scarf being thrown over all, and hanging nearly to the waist; stiff stays, tightly laced over the stomach, and very long in the waist, became fashionable; and to so great an extent was this pernicious fashion carried, that a lady's body from the shoulders to the hip, looked like the letter V. The thinness of the waist appeared still more striking by the sudden fulness of the gown round that part of the body, where it was gathered in folds, as well as down the entire front, which opened to display the rich petticoat beneath, and small apron deeply fringed with lace; the gown streaming on the ground behind in ample folds. Jewelled brooches were used by the richer classes, to secure the central opening of the gown at the waist and also to gather it in folds down its sides; and the sleeves were sometimes similarly ornamented. At the early part of the reign these sleeves were short, reaching but a few inches below the shoulder, and edged with lace, beneath which puffed forth a full rich sleeve of lawn edged with rows of lace to the elbow. After a time the sleeve became tight like those of the gentleman's coat, with an upturned cuff reaching to the elbow, from whence flowed a profusion of lace in the shape of lappets or ruffles. All this finery and formality gave the ladies a stiff appearance, that contrasts most unpleasantly with the beautiful, because simple, costume of the beauties of King Charles. One cannot conceive a Nell Gwynne existing in such strait lacing, or of the possibility of any body being otherwise than as *Lady Grace* describes it in the old comedy—"a *leetle* dissipated—*soberly*!"

But we must not dismiss the ladies without considering their headdresses a little more in detail, particularly as they are remarkable enough to deserve it. The reader must, then, first allow me to direct his attention to the "tower," which



surmounts the head of fig. 1, for by that name was it sometimes designated. Rows of lace, stuck bolt upright over the forehead, shoot upward, each over the other in a succession of plaits, diminishing in width as they rise, while long streaming lappets hang over the shoulders from the head, the hair on which is combed upward as a sort of support to this structure, which was also called—as if in strong opposition to truth—"a *commode*." Fig. 2 gives us a side view of a similar headdress, two stories lower than the preceding, but still sufficiently obtrusive: it is backed by dark-coloured ribbons; and the hair in front and at the sides is arranged in short close curls; like the *taure*, or bull's forehead, mentioned by Randle Holmes. Fig. 3 displays a close cap, very similar to those still worn by the lower classes, and which now first appears upon the heads of the middle classes. Fig. 4 gives us the hood with which the ladies enveloped their heads when they wore no *commode*, and which was secured to the summit of the hair, and thence spread upon the shoulders to which it was affixed. Both the latter examples are obtained from Romain de Hooge's prints of the 'Landing of King William,' his coronation procession, &c.

The same prints will furnish us with good examples of the costume of the commonalty—
 "An honest man close buttoned to the chin"
 has been accordingly selected for the reader's in-



spection. His broad-brimmed hat, plain collar or falling band, his capacious-pocketed coat wrapping him to the knees, his equally commodious cloak, and high-heeled square-toed shoes, speak for themselves. The country lass beside him is from a print in "Memoires, &c., par un Voyageur en Angleterre," by Henry Misson; printed in 1693, where it represents a milkmaid on Mayday, dressed in her best, and determined to take the advice of joyous Robert Herrick, and

"Foot it away,
 This merry May,"

to the strains of the ribboned fiddler beside her. She wears a plain hat, the brims slightly turned upward; a hood very similar to the one last described, a laced bodice, small sleeves with cuffs, beneath which the linen under sleeve with its narrow frill appears; a gay bunch of ribbons at her waist secures her apron, and smart bows her high-heeled sharp-pointed shoes. She is altogether a neat girl enough, with a good deal of the prevailing Dutch formality of costume that was the fashion with all classes at this time.

If the reader would wish to see more of the dresses of the ordinary and poorer classes, let him consult "Mauron's Cries of London," engraved by Tempest, where he will find abundance, and of the best kind.

The accession of a Queen to the throne of England on the death of the great William, in no material degree affected a change in the national costume. Anne was too entirely in the power of her favourite, Sarah Duchess of Marlborough, and naturally of too retiring a disposition, to strike out novelty, or an obtrusive originality in costume, and the Duchess was too much given to state intrigue to trouble herself in the matter. Hence the ladies dressed precisely as before in general effect, adding or abstracting minor decorations which did not materially affect their *tout ensemble*.



The preceding cut depicts the general costume of this period. The lady wears a low *coiffure* with falling lappets, her bodice is stiff and laced down the front; she wears a small laced apron, a flounced petticoat, to display which fully her gown is gathered in folds behind her. The gentleman wears a flowing powdered peruke, and a laced coat cut close to the neck without an overturning collar, and he carries his hat beneath his arm. The figure behind is a country girl from a print dated 1611. She wears a low cap, turned up over the forehead in humble imitation of the *commode*, a short loose-sleeved gown tucked round the waist, a stiff pair of stays, and an apron over her petticoat. Long-quartered high-heeled shoes complete her dress, which is remarkably unobtrusive.

The "Spectator" and many other literary works, note or satirize these variations of fashion. Indeed, the above-named pleasant series of papers contain an admirable running comment upon the taste of the day in these matters from March 1710, when its publication commenced, until Dec., 1714, thus carrying us through the entire reign. Beginning with No. 16 we are told by Addison, in the character of the "Spectator," "I have received a letter, desiring me to be very satirical upon the little muff that is now in fashion;" another informs me of a pair of silver garters buckled below the knee, that have been lately seen at the Rainbow Coffee-house in Fleet-street; a third sends me a heavy complaint against fringed gloves." He then proceeds to warn his correspondents that he does not intend to "sink the dignity of this my paper with reflections upon red heels and topknots." Yet he declares he thinks seriously of establishing an officer to be called the "Censor of Small Wares," to report on these things, because he says, "To speak truly, the young people of both sexes are so wonderfully apt to shoot out into long swords or sweeping trains, bushy headdresses or full-bottomed periwigs, with several other encumbrances of dress, that they stand in need of being pruned very frequently, lest they should be oppressed with ornaments, and overrun with the luxuriancy of their habits." But in June, 1711, he devotes an entire number (98) to the subject of ladies' headdresses, commencing with a declaration "that there is not so variable a thing in nature," adding, "within my own memory I have known it rise and fall above thirty degrees. About ten years ago it shot up to a very great height, inasmuch that the female part of our species were much taller than the men; I remember several ladies that were once very near seven feet high, that at present want some inches of five;" but he adds a fear that they are only "at present like trees new lopped and trimmed, that will certainly sprout up and flourish with greater heads than before;" a fear that ultimately became awfully verified. But the startling novelty was the *hoop-petticoat*, which the good Sir Roger de Coverly alludes to in July, 1711, when describing his family pictures, in his own inimitable manner:—"You see, sir, my great-great-grandmother has on the new-fashioned petticoat, except that the modern is gathered at the waist; my grandmother appears as if she stood in a large drum, whereas the ladies now walk as if

* Muffs were not strictly confined to the use of the ladies at this period: a ballad of the time of William and Mary describes

"A spark of the bar with his cane and his muff."

† As early as March, 1709, we find the Censor of Great Britain, Isaac Bickerstaff, Esq., issuing the following imperative mandate:—"The Censor having observed that there are fine wrought ladies' shoes and slippers put out to view at a great shoemaker's shop towards St. James's end of Pall-mall, which create irregular thoughts and desires in the youth of this realm, the said shopkeeper is required to take in these eyesores, or show cause the next court day why he continues to expose the same; and he is required to be prepared particularly to answer to the slippers with green lace and blue heels."

‡ An allusion to the "commode" already described, which made some wags declare that the town ladies "carried Bow steeple on their heads."

they were in a go-cart." The large drum of Sir Roger was the farthingale of the time of James I., a good specimen of which is to be found in the figure of the Duchess of Somerset in that portion of these notes devoted to the Stuart dynasty. In No. 129 is described "an adventure which happened in a country church upon the frontiers of Cornwall," which happily characterizes the absurdities of the new fashion; it runs thus:—"As we were in the midst of service a lady, who is the chief woman of the place, and had passed the winter at London with her husband, entered the congregation in a little headdress and a hooped petticoat. The people, who were wonderfully startled at such a sight, all of them rose up. Some stared at the prodigious bottom, and some at the little top, of this strange dress. In the meantime the lady of the manor filled the area of the church, and walked up to the pew with an unspeakable satisfaction, amidst the whispers, conjectures, and astonishments of the whole congregation."* All this is related by "a Lawyer of the Middle Temple," who details his fashionable observations as he goes the western circuit; and he finds as he gets farther from town "the petticoat grew scantier and scantier, and about threescore miles from London was so very unfashionable that a woman might walk in it without any manner of inconvenience." Among the gentlemen he notices the same want of modern taste, and in Cornwall he declares "we fancied ourselves in Charles II.'s reign, the people having made little variations in their dress since that time. The smartest of the country squires appear still in the Monmouth cock; and when they go a-wooing (whether they have any post in the militia or not) they generally put on a red coat." He is, however, surprised to meet with a man of mode who had "accoutred himself in a nightcap-wig, a coat with long pockets and slit sleeves, and a pair of high scolloped shoes." He ends by declaring the northern circuit to be still more unfashionable:—"I have heard in particular," he says, "that the Steenkirk arrived but two months ago, and that there are several *commodes* in those parts which are worth taking a journey thither to see."

The ordinary costume of the gentlemen of the day has been so admirably condensed by Mr. Planché in his "British Costume" that it leaves nothing to wish. He says, "Square-cut coats and long-flapped waistcoats with pockets in them, the latter meeting the stockings, still drawn up over the knee so high as to entirely conceal the breeches, but gartered below it; large hanging cuffs and lace ruffles; the skirts of the coats stiffened out with wire or buckram, from between which peeped the hilt of the sword, deprived of the broad and splendid belt in which it swung in the preceding reigns; blue or scarlet silk stockings with gold or silver clocks; lace neckcloths; square-toed short-quartered shoes, with high red heels and small buckles; very long and formally curled perukes, black riding-wigs, bag-wigs, and nightcap-wigs; small three-cornered hats laced with gold or silver galloon, and sometimes trimmed with feathers, composed the habit of the noblemen and gentlemen during the reigns of Queen Anne and George I."

The first George was indeed less inclined to the freaks of fashion than Anne; indeed from the days of Charles II. until the accession of George III. we find little court encouragement to dress. George I., naturally heavy, had imported two excessively ugly German mistresses

* In No. 272 is the following "advertisement," dated "from the parish vestry, January 9, 1711-12." "All ladies who come to church in the new-fashioned hoods, are desired to be there before divine service begins, lest they divert the attention of the congregation."

† A fashion of hat so called from its patronage by the unfortunate Duke of Monmouth, who was executed in the reign of James II.

‡ The Steenkirk was a kind of military cravat of black silk, probably first worn at the battle of Steenkirk, fought August 2, 1692, or named in honour of that event, as the Blenheim and Ramilies wigs were.

who were neither young nor gay, and one (the Countess of Platen, afterwards created Countess of Darlington) was so unrestrained by form as never to encumber herself with stays! If these tastes, or want of tastes, effected anything in the tone of the prevailing fashions, it was only by instilling a Quaker-like solemnity of cut into dress. A general idea of London groups may be formed from the following account of the company of all sorts assembled in "The Folly," a floating music-room and house of entertainment on the Thames, opposite Somerset-house:—"At the north end were a parcel of brawny fellows with mantles about their shoulders, and blew caps upon their heads. Next to them sate a company of clownish-look'd fellows with leather breeches and hobnailed shoes. Just about the organ, which stood in the south-east part of the room, stood a vast many dapper sparks, with huge powdered perukes, red-heel'd shoes, laced cravats, and brocade waistcoats, intermingled like a chessboard, with men in dark long habits, whose red faces were cover'd with large broad-brim'd hats."

The reign of George II. passed away as quietly as that of his predecessor. The general character of dress was but slightly changed. The ladies, however, piqued themselves upon excessive simplicity; indeed "the pride that apes humility" was scarcely ever more conspicuous. The whole taste of the day was mock pastoral; each beau was a Corydon, each lady a Sylvia; and the absurdities of a court masque, where milkmaids sported their diamonds, and shepherds carried golden crooks, was borne into private life, and an external display of country innocence adopted only to gloss over London vice. In a poem printed in 1731, entitled "The Metamorphosis of the Town, or a View of the Present Fashions," the author imagines an elderly country gentleman who had not seen London for forty years, seated in the Mall, and thus remarking to a gentleman beside him:—

"Look, yonder comes a pleasant crew,
With high-crown'd hats, long aprons too;
Good pretty girls, I vow and swear,
But wherefore do they blue their ware?"
"Ware! what d'ye mean? what is't you tell?"
"Why don't they egge and butter sell?"
"Alas! No! you've mistaken quite:
She on the left hand, drest in white,
Is Lady C—, her spouse a knight;
But for the other lovely three,
They all right honourables be."

The old gentleman can scarcely credit all this, and he thinks he discovers some discrepancy, for soon after he exclaims:—

"Look, they accost some round-ear'd caps,
Straw, lined with green, their May-day hats.
Now, sir, I'm sure you cannot fail
To own these carry milking-pail;
Their hats are flatted on the crown,
To show the weight that pressed them down."

But he is quickly undeceived by his friend, who informs him that "these ladies all belong to court," and begs his attention to the lords and noblemen who are proud to join their company. The country gentleman exclaims:—

"Lords, call you them? stay, let me view!
Well made if Nature had her due:
Nay, take my word, and handsome too,
But sure the taylor wrong'd them both,
When to that suit he cut his cloth.
What straitness on the skirts appears!
The neck is rais'd up to the ears;
Which to the flattest shoulders give
A rising fulness. As I live!
The hair of one is tied behind!
And platted like a woman's ind! I
White to'ther carries on his back,
In silken bag, a monstrous pack:
But, pray, what's that much like a whip,
Which with the air does wav'ring skip
From side to side, and hip to hip?"

To which he receives for answer:—

"Sir, do not look so fierce and big,
It is a modish pigtail wig."

* "A Second Tale of a Tub; or, the History of Robert Powell, the Puppet Showman," Lond., 1715.

The wigs alluded to were introduced in 1706, and were termed *Ramilles* wigs, from the battle of that name fought in that year. Fig 2 of the



cut here introduced depicts one of these wigs copied from Hogarth's 'Modern Midnight Conversation.' The tail is plaited in the taste of the Swiss female peasantry, having a black tie at the top and another at the bottom. The wig is not flowing at the sides, but consists only of a bushy heap of well-powdered hair. The reader who would see a more absurd specimen of these original pigtails would do well to look at Hogarth's print, 'Taste in High Life in the Year 1742,' in which the old dandy wears one (intended for Lord Portmore in the dress he wore at court on his return from France). The hat of fig. 2 gives us the plainest form of cocking then adopted. Fig. 1 is the extreme of fashion, and is worn by the dissipated husband in Hogarth's immortal 'Marriage à-la-Mode.' It is edged with deep gold lace, and is surrounded by feathers. It is the evident descendant of the feathered French hat of Louis le Grand, modified by a modern taste.* Fig. 3 shows us a plainer and more decisively cocked hat, which was in fashion in the year 1745, and the bagwig beneath it. Fig. 4 is a clergyman's hat of the same date, from Hogarth. Its plain broad brim is not upturned or cocked in any way; a broad band of twisted black cloth surrounds it, fastened in a bow at the side. The large Kevenhuller hat is depicted in fig. 5: it is of extravagant proportion, and was generally patronised by military men, or bullies about town—the Mohocks, Bloods, and other "gentlemen blackguards." By the cock of the hat the man who wore it was known; and they varied from the modest broad brim of the clergy and countrymen to the slightly upturned hat of the country gentleman or citizen, to the more decidedly fashionable cock of fig. 2, as worn by merchantmen and well-to-do would-be-fashionable Londoners; reaching the *don-ton* in figs. 1 and 3, and the decidedly obtrusive *à-la-militaire* of Fig. 4. In the same way were ladies known by their hoods, and their colour was typical of the fair wearer's politics, as were the patches of their face; for a writer of the day describes the unpleasant discovery made by a lady at a ball in a nobleman's house, who had in her hurry placed a patch on the Whig side of her face, when she was a stanch Tory, and wished so to appear. Of hoods and their meanings, see "The Spectator," No. 285; and the works of Hogarth may be cited as affording fine examples of costume in all its varieties at this period.†

* See part VI., p. 281, where a cut of these hats is given.

† The escape of Lord Nithsdale from the Tower in 1715, aided by the heroism of his wife, was principally effected by the large riding-hoods then worn, and one of which he put on with a female's cloak and dress, and was allowed to pass, being mistaken for his wife. Such riding-hoods were thence called *Nithsdales*, and continued to be worn afterwards, but principally by elderly women. The old woman who deceives the country girl in the first plate of Hogarth's 'Harlot's Progress' wears one.

The cut of male and female costume here given is copied from prints after Gravelot, dated 1744,



and are excellent specimens of the costume of that period. By contrasting these figures with the last cut given of dresses worn during Anne's reign, the chief variations will be immediately perceived. The gentleman's wig flows not on the shoulders, the cuffs of his coat are larger, and reach to the elbow, the coat is not laced, and the waistcoat has a plain band of lace only; the stockings are drawn over the knee. The lady is dressed in the milkmaid taste, with a tiny hat, a plain gown open in front, a long muslin apron reaching to the ground, wearing a hoop so formed that it allows the gown to widen gradually from the waist downward, giving her the look of a moving pyramid. One of these hoops may be seen lying in the corner of Hogarth's picture, 'The Death of the Earl,' in 'Marriage à-la-Mode.' Another is still more plainly depicted in plate 7 of the 'Industry and Idleness' series. In a word, all who would be acquainted well with the costume of the day, in its general or minor features, should do well to study Hogarth.

Certainly, if the ladies had determined to do their best to excite the wrath of all satirists, nothing could better serve the purpose than the adoption of this obtrusive article of dress. Writers of all kinds, and of all degrees of reputation, agreed to ridicule it, and many not over delicately. Gay took up the subject, and in his poem "The Hoop Petticoat," declared its origin to be an illicit amour, and its ground of popularity the convenience with which it hid the consequences. On the other side, "some polite defenders of the late *convex cupula* hoops have observed in their favour, that they served to keep men at a proper distance, and a lady within that circle seemed to govern in a spacious verge sacred to herself." The cut here copied from a



print dated 1746 will give a perfect idea of those hoops which spread at the sides, and occasioned wicked caricaturists to declare they made a lady look like a donkey carrying its panniers, and to substantiate the charge by a back view of the animal so accoutred, contrasted by a lady dressed in her side-hoop. They were formed of whale-

bone; and their wearers doubled them round in front, or lifted them up on each side, when they entered a door or a carriage. The reader who will look at the painting upon the screen behind the superannuated dandy in Hogarth's 'Taste à-la-Mode,' will see the painful cramming of a lady in a sedan chair:—

"To conceive how she looks, you must call to your mind
The lady you've seen in the lobster confined."

Indeed, the necessary space to give an idea of freedom to the figure of a lady was considerable, for they were now not only the better, but the larger half of creation, and half-a-dozen men might be accommodated in the space occupied by a single lady. The lady's hoop in the above engraving stretches the dress out at the sides, where it rises from the ground and allows the small-pointed high-heeled shoe to be seen. The reader who would wish to see what these shoes were like, may turn to Hone's "Every-day Book," vol. i., col. 516, where one of the time of William and Mary is engraved; or to vol. ii., cols. 1635-6, where will be found an admirable specimen of an ancient shoe and clog. The shoe is of white kid leather, goloshed with black velvet; and there are marks of stitches by which ornaments have been affixed to it. Its clog is simply a straight piece of stout leather, inserted in the under-leather at the toe, and attached to the heel. But a still more curious example is here engraved.



It is copied from a shoe and its clog in the possession of Mrs. S. C. Hall. The shoe is of embroidered silk, with a thin sole of leather, and an enormous heel. The clog is of leather, ornamented by coloured silk threads worked upon it with a needle, the tie being of embroidered silk similar to the shoe: they were fastened by buckles of silver, enriched by precious stones. The reader cannot fail to notice the ingenious manner in which it is made to fit the raised shoe: the hollow beneath the instep being so thickened and stuffed in the clog that it forms a strong support for the foot, which it fits so tightly that it is next to impossible to lose it in walking, it being by many degrees less liable to that accident than the modern clog or patten.*

About 1740, another ugly novelty was introduced in the *sacque*, a wide loose gown open in front, and which hung free of the body from the shoulders to the ground, being gathered in great folds over the hooped petticoat. The hair was trimmed close round the face, which was encircled with curls, one or two falling behind, and surmounted by a little cap similar to that immortalized by Mary Queen of Scots. The lady in the cut (see next col.) wears such a cap; and her loose gown or *sacque* is negligently brought over the hoop. The gentleman's dress requires no comment, as the reader will perceive how little it varies from that worn in 1744, this print delineating the fashions of 1750, which continued

* Pattens date their origin to the reign of Anne; clogs, as we have already shown, are of considerable antiquity.

to be worn during the latter end of the reign of George II.



About 1752, the *capuchin*, a hood for the ladies, was introduced, which obtained its name from its resemblance to the hood of a friar, as it hung down the back when not in use as a head-covering; but the various articles worn about this period by the ladies are well enumerated in the following "Receipt for Modern Dress," published in 1753:—

"Hang a small bugle cap on, as big as a crown,
Snout it off with a flower, *vulgo dict.* a pompoon;
Let your powder be grey, and braid up your hair
Like the mane of a colt to be sold at a fair.
A short pair of jumps, half an ell from your chin,
To make you appear like one just lying-in;
Before, for your breast, pin a stomacher bib on,
Ragout it with cutlets of silver and ribbon.
Your neck and your shoulders both naked should be,
Was it not for Vandyke, blown with *chevaux de frize*.
Let your gown be a sack, blue, yellow, or green,
And frizzle your elbows with ruffles sixteen;
Furl off your lawn apron with flounces in rows,
Puff and pucker up knots on your arms and your toes;
Make your petticoats short, that a hoop eight yards wide
May decently show how your garters are ty'd.
With fringes of knotting your Dicky cabod,
On slippers of velvet, set gold *a-la-daube*;
But mount on French heels when you go to a ball,
'Tis the fashion to totter, and show you can fall;
Throw modesty out from your manners and face,
A-la-mode de François, you're a bit for his grace."

This attack upon the ladies of course was not silently submitted to, and accordingly the following short poem, entitled "Monsieur A-la-Mode," appeared immediately afterwards. It is a minute and interesting record of the male dandyism of the day:—

"Take a creature that nature has formed without brains,
Whose skull nought but nonsense and sonnets contains;
With a mind where conceit with folly's ally'd,
Set off by assurance and unmeaning pride;
With commonplace jests for to tickle the ear
With mirth, where no wisdom could ever appear;
That to the defenceless can strut and look brave,
Although he to cowardice shows he's a slave:
And now for to dress up my beau with a grace,
Let a well-frizzled wig be set off from his face;
With a bag quite in taste, from Paris just come,
That was made and ty'd up by Monsieur Frisson;
With powder quite grey, then his head is complete;
If dress'd in the fashion, no matter for wit;
With a pretty black beaver tuck'd under his arm,
If plac'd on his head, it might keep it too warm;
Then a black solitaire his neck to adorn,
Like those of Versailles by the courtiers there worn;
His hands must be cover'd with fine Brussels lace,
With a sparkling brilliant his finger to grace;
Next a coat of embroidery from foreigners come,
'Twould be quite unpolite to have one wrought at home;
With cobweb silk stockings his legs to befriend,
Two pair underneath his lank calves to amend;
With breeches in winter would cause one to freeze,
To add to his height, must not cover his knees;
A pair of smart pumps made up of grain'd leather,
So thin he can't venture to tread on a feather;
His buckles like diamonds must glitter and shine,
Should they cost fifty pounds they wou'd not be too fine;
A repeater by Graham, which the hours reveals,
Almost over-balance'd with knick-knacks and seals;
A mouchoir with musk his spirits to cheer,
Though he scents the whole room, that no soul can come near;

A gold-hilted sword with jewels inlaid,
So the scabbard's but cane, no matter for blade;
A sword-knot of ribband to answer his dress;
Most completely ty'd up with tassels of lace:
Thus fully equipp'd and attir'd for show,
Observe, pray, ye belles, that sam'd thing call'd a beau."

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LINES

On a Portrait of a Son of Mr. George Lance, the artist: painted by Mr. William Duffield.

Boy of beauty! in those eyes
Is the fire of genius glowing;
On that brow affection lies;
On that cheek the rose is blowing
In its opening spring of youth,
Like a halo round thy head,
Innocence and loyal truth
All their moral glory shed.

Boy of genius! there reposing
In the casement's latticed shade,
With that witching landscape closing
O'er the twilight's deepening glade,
Dost thou, gazing there, inherit
Gifts of which thou art the heir?
Doth great Nature's mighty spirit
Enter thy soul's temple there?

For a temple art thou, boy!
Opened to immortal feelings:
Love, and faith, and hope, and joy,
All shall bring thee their revealings
Of the sphere whence they took wing,
Of the heart where they would rest;
Think, then, what a holy thing
Is the haunted human breast!

Yes, the outward beautiful
Of Nature, boy! hath entered thee,
Thy spirit gently to o'errule.
The twilight shadows o'er the lea,
The purple tints on yon grey tower,
The hues that fade on that soft stream,
The feeling of the blessed hour
Hath stole within thee like a dream!

Yet this is Art's creation! thou
Art pictured forth as thou shalt be
When Genius shall her own avow.
Profane not, then, her sanctuary!
Be duty but a name for love,
Pursue the path thou hast begun;
The future triumph thine to prove
The painter and the prophet one!

JOHN EDMUND READE.

IRON WORK.

THE continual examination of good ornamental works, being so obviously one of the most instructive methods of acquiring, without a course of regular study, a correct taste for Decorative Art, the introduction of a specimen of intrinsically good ornament to the fireside, where it is always present for contemplation, is of essential importance. Owing to various circumstances, many of them uncontrollable, one-half of the chimneys in a dwelling smoke; and the application of what is popularly termed a blower is resorted to as a means of prevention: this is generally provided by a flat plain piece of metal, spoiling the appearance of any to which it may be fixed. The accompanying



illustration exhibits part of (one-half, 15 inches long) a novelty for this purpose, which, by the spirit of its execution and the excellence of its design, converts an article of utility into an agreeable decoration.

In connexion with this subject, it may be added that the provisions of the act regulating chimney-sweeping having produced a necessity for the insertion, prominently, in many apartments, of soot-doors, hitherto naked deformities, Messrs. Burbidge and Healy, of Fleet-street, the manufacturers of the blower, have submitted the following forms as clothing the defect with a more slightly appearance, which may be pronounced of the same excellent class with the preceding example.



14 inches diameter.



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We give the above, however, less for their intrinsic value and originality than with a view to show that we are anxious to engrave and circulate copies of all matters that seem to us to exhibit taste and enterprise on the part of the producer. To such objects we hope our attention may be frequently directed by the manufacturer.

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By J. B. PYNE.

PART VII.—VEHICLE.

As the subject of this paper is not in any way connected with the purely elementary portion of Art, it would not have slipped from my hands thus early; indeed, not until every other available point had been canvassed, but for the pressing solicitations of many kind and flattering correspondents, who may feel, perhaps, even too much solicitude upon a subject of so very great simplicity.

We have all been confused, and after that, frightened by the great quantity of twaddle and raving about vehicles that have from time to time been vouchsafed us by those writers who, without any knowledge of the elementary part of the subject, very little of its best practice, and some slight acquaintance with its productions, have ventured to assume the character of oracles in the Temple of Art, even though they could not with common sense expect for votaries any but the purely uninitiated and ignorant.

In connexion with this subject, one of the strangest circumstances is, that while Van Eyck was for some time considered the inventor of painting in oil, his vehicle was, and is still by some few, pronounced to have been the most perfect ever known: thus—allowing those two positions to be true—offering, perhaps, the only instance ever known of one man becoming the inventor of an art, and, at the same time, carrying its practical part to a subsequently unattainable perfection. The opinion, however, upon those two points—the invention of painting in oil by Van Eyck, and the perfection of his vehicle—has nothing to rest upon besides what may be called *ex-parte* evidence; it has been paraded in a book, and echoed in twenty more, and has obtained by the English that faith and credence which the English have been always prone to give to opinions, the expression of which may be dated a hundred or two years back, and the subject of which has not involved considerations of vital interest to themselves, viz., ship-building, colonizing, taxation, personal comfort, nor that most gratifying of all other impressions, the firm conviction of being freemen.

The time over which this opinion has spread, though gradually diminishing in force, commenced when the country could perhaps boast of no more than fifty painters, such as they were, up to the present time, when there may be, perhaps, counted five thousand—such as they are.

This is a large number, and has constituted in the country a Fine Arts interest, with an Academy for its head, and about twenty or thirty yearly exhibitions for its tail. Research is in active operation; positive, and when that may not be attained, negative proof is set up, though most unfavourably, against the dogma of our forefathers; every avenue of Art is traversed with the most searching vigilance, and every opinion scrupulously weighed in its bearing upon the subject, without—as may not have been formerly the case—too much delicacy for even the opinions of the dead.

Positive proof that Van Eyck was not the inventor of oil painting is given by our national records, which, besides detailing commissions for oil paintings to our old English painters who lived and worked before, at, and after the time of Van Eyck, particularize the oils and other materials to be used in the work. This, as a fact, may have its value with the curious; but as regards the art itself, its progress, its perfection, and its pleasurable and civilizing influence, is of no consequence whatever. The footing, however, that may be gained by the opinion that John Van Eyck's medium is the best that has ever appeared either before, at, or after his time, must be of very great consequence to Art itself; and any exertion to set at rest the fallacy or truth of such opinion, come from whom it may, should be entertained with a dispassionate and friendly feeling, and unaccompanied with the slightest tincture of a too prevailing disposition to over-burnish the antique honours of the dead, or permit the blight of sarcasm or the mildew of feigned or interested contempt to blurt over the growing beauties of the living.

This feeling is created and kept up by a numerous class of men—influential in their circle—whose interest induces them, independently of the merit

bone; and their wearers doubled them round in front, or lifted them up on each side, when they entered a door or a carriage. The reader who will look at the painting upon the screen behind the superannuated dandy in Hogarth's 'Taste à-la-Mode,' will see the painful cramming of a lady in a sedan chair:—

"To conceive how she looks, you must call to your mind
The lady you've seen in the lobster confined."

Indeed, the necessary space to give an idea of freedom to the figure of a lady was considerable, for they were now not only the better, but the larger half of creation, and half-a-dozen men might be accommodated in the space occupied by a single lady. The lady's hoop in the above engraving stretches the dress out at the sides, where it rises from the ground and allows the small-pointed high-heeled shoe to be seen. The reader who would wish to see what these shoes were like, may turn to Hone's "Every-day Book," vol. i., col. 516, where one of the time of William and Mary is engraved; or to vol. ii., cols. 1635-6, where will be found an admirable specimen of an ancient shoe and clog. The shoe is of white kid leather, goloched with black velvet; and there are marks of stitches by which ornaments have been affixed to it. Its clog is simply a straight piece of stout leather, inserted in the under-leather at the toe, and attached to the heel. But a still more curious example is here engraved.



It is copied from a shoe and its clog in the possession of Mrs. S. C. Hall. The shoe is of embroidered silk, with a thin sole of leather, and an enormous heel. The clog is of leather, ornamented by coloured silk threads worked upon it with a needle, the tie being of embroidered silk similar to the shoe: they were fastened by buckles of silver, enriched by precious stones. The reader cannot fail to notice the ingenious manner in which it is made to fit the raised shoe: the hollow beneath the instep being so thickened and stuffed in the clog that it forms a strong support for the foot, which it fits so tightly that it is next to impossible to lose it in walking, it being by many degrees less liable to that accident than the modern clog or patten.*

About 1740, another ugly novelty was introduced in the *sacque*, a wide loose gown open in front, and which hung free of the body from the shoulders to the ground, being gathered in great folds over the hooped petticoat. The hair was trimmed close round the face, which was encircled with curls, one or two falling behind, and surmounted by a little cap similar to that immortalized by Mary Queen of Scots. The lady in the cut (see next col.) wears such a cap; and her loose gown or *sacque* is negligently brought over the hoop. The gentleman's dress requires no comment, as the reader will perceive how little it varies from that worn in 1744, this print delineating the fashions of 1750, which continued

* Pattens date their origin to the reign of Anne; clogs, as we have already shown, are of considerable antiquity.

to be worn during the latter end of the reign of George II.



About 1752, the *capuchin*, a hood for the ladies, was introduced, which obtained its name from its resemblance to the hood of a friar, as it hung down the back when not in use as a head-covering; but the various articles worn about this period by the ladies are well enumerated in the following "Receipt for Modern Dress," published in 1753:—

"Hang a small bugle cap on, as big as a crown,
Snout it off with a flower, *vulgo dict.* a pompoon;
Let your powder be grey, and braid up your hair
Like the mane of a colt to be sold at a fair.
A short pair of jumps, half an ell from your chin,
To make you appear like one just lying-in;
Before, for your breast, pin a stomacher bib on,
Ragout it with cutlets of silver and ribbon.
Your neck and your shoulders both naked should be,
Was it not for Vandyke, blown with *chevaux de frize*.
Let your gown be a sack, blue, yellow, or green,
And frizzle your elbows with ruffles sixteen;
Furl off your lawn apron with flounces in rows,
Puff and pucker up knots on your arms and your toes;
Make your petticoats short, that a hoop eight yards wide
May decently show how your garters are ty'd.
With fringes of knotting your Dicky cabod,
On slippers of velvet, set gold *a-la-daube*;
But mount on French heels when you go to a ball,
'Tis the fashion to totter, and show you can fall;
Throw modesty out from your manners and face,
A-la-mode de François, you're a bit for his grace."

This attack upon the ladies of course was not silently submitted to, and accordingly the following short poem, entitled "Monsieur A-la-Mode," appeared immediately afterwards. It is a minute and interesting record of the male dandyism of the day:—

"Take a creature that nature has formed without brains,
Whose skull nought but nonsense and sonnets contains;
With a mind where conceit with folly's ally'd,
Set off by assurance and unmeaning pride;
With commonplace jests for to tickle the ear
With mirth, where no wisdom could ever appear;
That to the defenceless can strut and look brave,
Although he to cowardice shows he's a slave:
And now for to dress up my beau with a grace,
Let a well-frizzled wig be set off from his face;
With a bag quite in taste, from Paris just come,
That was made and ty'd up by Monsieur Frisson;
With powder quite grey, then his head is complete;
If dress'd in the fashion, no matter for wit;
With a pretty black beaver tuck'd under his arm,
If plac'd on his head, it might keep it too warm;
Then a black solitaire his neck to adorn,
Like those of Versailles by the courtiers there worn;
His hands must be cover'd with fine Brussels lace,
With a sparkling brilliant his finger to grace;
Next a coat of embroidery from foreigners come,
'Twould be quite unpolite to have one wrought at home;
With cobweb silk stockings his legs to befriend,
Two pair underneath his lank calves to amend;
With breeches in winter would cause one to freeze,
To add to his height, must not cover his knees;
A pair of smart pumps made up of grain'd leather,
So thin he can't venture to tread on a feather;
His buckles like diamonds must glitter and shine,
Should they cost fifty pounds they wou'd not be too fine;
A repeater by Graham, which the hours reveals,
Almost over-balance'd with knick-knacks and seals;
A mouchoir with musk his spirits to cheer,
Though he scents the whole room, that no soul can come near;

A gold-hilted sword with jewels inlaid,
So the scabbard's but cane, no matter for blade;
A sword-knot of ribband to answer his dress,
Most completely ty'd up with tassels of lace;
Thus fully equip'd and attir'd for show,
Observe, pray, ye belles, that fam'd thing call'd a beau."

The costume of the ordinary classes during the reign of the two first Georges was exceedingly simple. A plain coat, buttoned up the front, a long waistcoat reaching to the knees, both having capacious pockets, with great overlapping flaps, plain bobwigs, hats slightly turned up, and high-quartered shoes, formed their costume. Hogarth's 'Politician,' supposed to represent a laceman in the Strand named Tibson, and which was painted about the year 1730, may be cited as a good example of the ordinary dress of a London tradesman. The works of this artist, particularly his 'Industry and Idleness' series, will afford abundant examples of the costume of the tradesmen and lower orders. The country girl's dress, in the first plate of 'The Harlot's Progress,' is, in fact, the ordinary dress of the day, when an affectation of country innocence was the rage, the straw hat even of the peasantry was introduced at court in the reign of Anne, and found the aristocracy ready to receive them, and christen them by the name of Churchills. These were followed by the Leghorn chip, and they had a long reign, being patronised by the celebrated Misses Gunning, whose beauty drove the world of fashion mad; and a rival declared that "she wanted nothing but an elegant cocked chip hat, with a large rose on the left side, and tied under the chin with cherry-coloured ribbons, to make her appear as charming as either of the lovely sisters." The ribbons, by their colour, in the end proclaimed the politics of the fair wearers; and white ribbons denoted the adherents of the house of Stuart. This became in the end so objectionable, and acted so injuriously to the harmony of a mixed society, that some Bath ladies, with the hope of ending it, adopted the colours and symbols of both parties, trimming their hats alternately with bows of red and white ribbon, and displaying upon them large bunches of striped roses. The moderation of these ladies, however, was laughed at by the *ultras* of either party, and they were ridiculed as belonging to no party, and ready to join with either *pro tem.*; and the nickname of *trimmers* was given to them from the ribbons they wore, which in the end affixed itself to their husbands; and is even now used to denote a many-sided weathercock politician, although its derivation is forgotten.

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IRON WORK.

THE continual examination of good ornamental works, being so obviously one of the most instructive methods of acquiring, without a course of regular study, a correct taste for Decorative Art, the introduction of a specimen of intrinsically good ornament to the fireside, where it is always present for contemplation, is of essential importance. Owing to various circumstances, many of them uncontrollable, one-half of the chimneys in a dwelling smoke; and the application of what is popularly termed a blower is resorted to as a means of prevention: this is generally provided by a flat plain piece of metal, spoiling the appearance of any to which it may be fixed. The accompanying



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This feeling is created and kept up by a numerous class of men—influential in their circle—whose interest induces them, independently of the merit

of the case, to take up a position of Ancient *versus* Modern Art. The cause of this unfair influence clears itself to the mind as soon as the circumstances connected with it are scanned.

The mass of Old Art works—except the rarest instances—at and below mediocrity, is as it were afloat in the market, available for profit to any one who will embark in it as a property. Modern Art, on the contrary, is in course of production by the living painter; and, as he cannot afford to part with it at a rate which would admit of a huge profit, it gradually leaves his hands for the protection of the man of taste.

Anything, therefore, which sets by the ears the artist and his art—anything which works upon the fears of the collector of Modern Art, for the safety of the process followed by the modern painter, raises in some degree the funds of Old, and depresses those of Modern Art.

Hence, perhaps, the insane cry about "THE VEHICLE" as one of the many stratagems resorted to for the purpose of exciting the fears of the patron for the permanence of the works of Modern Art, and the absurdity of any attempt to palm upon a public or a profession who have in their hands all the available and practical information on the subject, the notion that one vehicle, though good, could be good for all purposes; an absurdity not greater than the imagination that one pill could be efficacious in all diseases, or that one line of policy, or laws ^{like} those of the Medes, should be applicable to all ages. But for a time, at any rate, the vehicle war has ceased; and it were perhaps now injudicious to stir anew the sinking embers, did I not feel myself in circumstances analogous to those attending some members of Parliament, who publish their speeches some months after they *should have been spoken*; therefore, having missed the opportunity when it *should have been done*, I now print my paper on Vehicle, with some hopes that it may aid, at any rate, in effectually loosening from liberal minds those erroneous impressions that may have attached to them, from the constant and interested reiteration of those bald and clumsy absurdities above alluded to—the only weapons, notwithstanding, of any avail that have been wielded against Modern Art by those gentlemen, many of whom barely have the knowledge of that manipulative difference which would indicate the authorship of a work, or enable them to judge whether a certain monogram should be taken as that of Michael Angelo, or Michele Alberti.

It need not be asserted that very little; though the requisite amount of knowledge upon the merits of the numerous vehicles now in use and under recommendation, cannot be expected to be either sufficient, or to become the general property of the painters using them, until some acquaintance with chemistry form a fundamental portion of the education of the artist. And not, indeed, until some one person combining in himself the double character of consummate and VERY GENERAL painter and chemist take up the subjects in connexion with each other, and give to the profession a small volume which would as a matter of course claim a place as a standard and unimpeachable work in the studio of every painter. There is nothing, therefore, much more vague and irrelevant than the opinion upon any one vehicle, derived from placing it in the hands of any one painter not extensively versed in the requisites of the practical part of first-rate Art, and, on the other hand, possessing a thorough knowledge of the more extended wants of the lower styles, in which, perhaps, more than in the higher, there exists the absolute necessity for a vehicle, or rather vehicles, leaving durability out of the question, at once facile under manipulation, and susceptible of every variation between those states which may be termed tenacious or steady, flowing or mobile, and that of extreme diluteness.

The earliest efforts of oil painting would appear to have been conducted in the pure fixed oils, and shortly after that to have been assisted by a diluent of the character of turpentine, or some other essential or volatile oil. From this state of practice, through the modification of a fixed oil by Van Eyck, a change has been gradually working to the use of the varnishes which present the opposite extreme of character to the oils. Both these modes have been found to involve very great disadvantages, as do all extremes.

Those who first worked in oil found that, though

in the transparent darks they had attained a richness and luminous depth not to be achieved in fresco, tempera, or the other aqueous modes then in use, were dissatisfied with the loss of that vivacity, lightness, textural beauty, and brusque decision which had formed such conspicuous features in their previous works; and consequently returned to their earlier mode of procedure, with the addition of a coat of oil to the surface as a varnish, some portion of which was absorbed by the under painting, and the rest dried by means of exposure in the vivid sun of Italy.

The next stage of improvement consisted in carrying on the work as far only as dead colouring and texture in the old mode, and completing every portion of the painting in oil, still using the same oil on the surface more, by way of equalizing the appearance of the face of the picture, than as a varnish for its protection against injury, which latter motive, more than the creation of a polish, induces the modern use of the resins for this purpose.

By this time, though the exact time is a dubious one, the public had learned to dispense with the peculiarities of the aqueous modes, and the painter to combat cheerfully with the more tedious operations in the oleaginous one; and we have, therefore, about this middle-practice period, works executed purely in oil, notwithstanding the difficulties inseparable from the use of a vehicle destitute of any considerable degree of tenacity or steadiness, and one which necessitated, perhaps, a dozen repetitions in the execution of a passage now capable of being performed at once.

It may be necessary, before proceeding further, to put an uninitiated reader in possession of the precise meaning intended to be conveyed by the terms tenacity and mobility, which are here adopted from the want of others which may better answer their purpose.

Let it be supposed that a mass of some dark and transparent pigment be taken over a portion of a canvas at the depth of light middle tint, by means of a sufficient quantity of pure oil—either poppy, nut, or linseed—to convey the colour to the desired extent with some degree of facility, and that upon this other depths of the same colour be added, until some intended objects be completed, involving the presence, in some places, of sharp and deep detail. It would be found that, in a short time, the whole work had subsided; that the vehicle not having sufficient tenacity for the place where first left with its charge of colour by the pencil, had flowed, carrying with it the depths and dark touches into the lighter parts, and ultimately leaving an indicated and cloudy scheme only of what was desired, and had indeed been once executed.

This is that particular state of a vehicle, an idea of which is intended to be conveyed by the terms flowing or mobile: not moveable; for, though a proneness to move of itself is the worst character a vehicle can have, it is quite necessary that it allow of being moved with some degree of ease, and have, at the same time, sufficient tenacity and steadiness to remain in any place where it may be conveyed, at any degree of depth, diluteness, thickness, or tenuity.

Steadiness, it is suggested, has been sufficiently described in defining its opposite: if not, it means that state of a vehicle which has no disposition to flow or subside when carrying its maximum or minimum of colour, and should allow of what a sculptor would call being modelled, or even undercut, without the danger of altering its form in the process of drying. The substance best representing its quality in excess would be common mortar or plaster of Paris.

But for the assistance of a vehicle of this character, Rubens, and many others, could never have executed the transparent portions of their works in their peculiar manner, and the almost miraculously short time which it is more than supposed could only have been devoted to them.

Tenacity stands midway between mobility and steadiness. Its absence in a colour disposes its particles to roll over instead of to lie smoothly on a canvas, and a stout mass of it to assume a crumbling and granulous appearance: such was the character of the early fictitious ultramarines of Gurnet. Tenacity, in a very great degree, may be well represented by the substance pitch, which, though it adheres with the utmost pertinacity to any surface on which it may be applied, and refuses to be moved, will yet slowly move of itself, and subside into a flat mass on a horizontal, or move downwards on a perpendicular, ground.

The fixed oils, then, have a deficiency of tenacity and steadiness; they occupy one extreme position in the scale of vehicles. On the other extreme are those light and friable resins which do not become vehicles until dissolved in the volatile oils. These dry so rapidly under the pencil, and clog both palette and picture to such an extent, as to preclude pure drawing in the figure, and disable the landscape-painter in those portions of his work which require the most even tone and delicacy; added to which they induce the loading of a painting to such a thickness—in which frequently occurs much more vehicle than colour—as to cause cracking even before the application of a superficial varnish. If there is here no mention made of some other varnishes, it is that they have only as yet been unsuccessfully tried in oil painting. Amongst them is a very fine varnish first introduced to this country from the East Indies by Dr. Ashburner, under the name of mattoo varnish. Mr. Field, the author of "Chromatography," has also succeeded in rendering the famous lac varnish—a spirit preparation—applicable as a vehicle in oil painting; but it has not as yet undergone a sufficiently extensive series of trials to claim for itself that character which it is not unlikely it may deserve, and ultimately obtain, as it is the hardest gum that has ever been reduced to the state of a varnish, and, at the same time, come into extensive use, which it has, in the laquering of metals. Copal, though it forms so fine and satisfactory a vehicle in the conduct of opaque passages, unfortunately is prone to subside, and even flow, when carrying the transparent colours, particularly under any considerable degree of attenuation; but for this, and its disposition to set too rapidly to be spread evenly over large surfaces, there would be no occasion to look further than this fine preparation for a perfect vehicle. Its durability has been unquestioned, as it is both harder and tougher in a perfect state of dryness than any other varnish in use for artistic purposes; and it has only been found subject to discoloration under improper and excessive use, while its power of self-adaptation to the vicissitudes of atmosphere may be proved by its use in the painting of carriage bodies, which remain unimpaired under an alternation from heat nearly tropical to cold nearly polar. It is to be hoped that some simple mode may be discovered by which this varnish may, without destroying its toughness and hardness, be thrown into the state of gill, allowing of attenuation without losing tenacity or steadiness. This I once did when more dissatisfied with simply vehicles than I am at present, but by so complicated a process as left me to doubt its safety, and its use was accordingly discontinued nearly as soon as commenced. The only negative inference that this may not be achieved is presented by the circumstance that the lighter and more friable the resin, the more easily it is to be "set up" in the state of gill.

It was at one time considered that the happy mean between these opposite and, when used singly, unsatisfactory vehicles had been discovered in wax.

This substance, perfectly steady in the state of an unguent, loses very little of this quality under very considerable dilution, and conveys the same property at a mean state to even the heavy varnishes, such as copal; but the quantity necessary to effect the purpose prevented drying or perfectly hardening for so great a length of time, that it was inferred perfect dryness would never take place; its use is therefore discontinued, except to retard the rapid setting of asphaltum-bitumen.

The oleaginous vehicles having too much mobility, and the resins too much tenacity, a union of the two was attempted, which resulted in the modern vehicle gill, analogous to the "huile emplastique" of the French, which, says Merimée, "l'on prépare en Italie, de temps immémorial, et qui a la double propriété d'être très siccatif et d'arrêter la tendance à couler des glaces les plus liquides."

This time immemorial, however, of our neighbour does not extend so much as three hundred and twenty years back, about which period Correggio and Parmegiano are said to have used a varnish composed of the two essential oils, turpentine and naphtha.

This mixture would not now be called a varnish; but it must be borne in mind that all the oils used in printing, between this period and the first introduction of oil painting, were called varnishes, when they had become thickened by exposure to

the sun, in which state they were rubbed over the surface of pictures. A similar exposure of these two oils would certainly tend to slightly thicken them, though at immense loss of bulk; and it is more than likely that the Italians at this time had sufficient ingenuity to set them upon dissolving in naphtha the base of turpentine—resin—which would have produced a varnish, though a very soft one. If, however, the "huile emplastique" be of an earlier date, and Correggio have used it in his easel pictures, the motive for his placing before them plates of glass remains no longer a mystery, as a free use of this vehicle—which is a very soft gillp, and has in it a considerable proportion of wax—would have rendered his pictures unfit for exposure to an atmosphere like that of Italy for a number of years, which during the hot and dry months is charged, as in our summer, with floating particles in great abundance.

There is a doubt, again, if any preparation in which wax form a principal feature would ever become hard enough to resist cracking or tearing apart, under the tension of even the softer varnishes. At any rate, the pictures painted in this country with preparations of wax, and which have since been varnished with mastic—not a very hard varnish—present woful spectacles.

It can scarcely be said that they have cracked only: their surfaces have been first divided into a number of irregular forms, by fissures, through the whole depth of the work, perpendicular to the canvas. Every hot day has then set up a fresh action of tension in the varnish, which, gradually, and in a direction parallel with the canvas, has drawn each mass within smaller dimensions, so that in a few years each of those pictures has presented the appearance of a miniature flat country, intersected by perpendicularly-sided canals of unequal width. The repairing of these works has sometimes exceeded the reach of possibility, particularly in the instances of small figure subjects, in which occasionally a head may be seen reposing on one side of a canal, while the nose remains stuck on the other, with many more equally ridiculous dislocations.

The remaining class of vehicles is the saponaceous, at the very head of which stands borax. The invention of this vehicle would not appear to be one of those fortuitous discoveries turning up in the course of a pursuit after some other object, but to have resulted from a consistent course of experiments upon a mode of introducing water into oil painting, under the impression that so much water introduced would occasion the absence of so much oil. As far as concerns the vehicle itself, this is of course the case; but here the advantage ends, as in the instance of every other vehicle in which much water is introduced. They all "set up" the colours stiff, so as to give them a consistence analogous to mortar, which can only be reduced by the application of more vehicle. The diluteness thus acquired lasts but a short time, and the necessary recourse to vehicle continues at intervals until the character of the pigments is destroyed. Opaque colours lose their body, and the transparent their richness and clearness, while the work gradually becomes a piece of vehicle painting; delicacy in a great measure is precluded, and precision and force degenerate into, while they are in no way compensated for by, merely ruggedness of surface, a state into which a work must inevitably get under the influence of this vehicle, unless, indeed, it be a slight one, and dashed off with a greater rapidity and sleight of hand than is compatible with those higher qualities which the English painter and patron both begin to appreciate.

Again, if oil bear a proportion of one-half to the vehicle, and only double the usual amount of vehicle be necessary to its use, the object of keeping oil out of the work is exactly missed; but, as much more than double the usual amount is necessarily used, an additional amount of oil is introduced. Indeed, all departures from pure oil involve a necessary increase in the quantity of vehicle requisite to keep the pigment in a proper state for working. A list of vehicles, commencing with those of which the least quantity will suffice for the purpose of spreading colour easily, and ending with those of which the most must be used, may be placed somewhat in this order: volatile oils, fixed oils, gillps, resinous and saponaceous vehicles, and those formed of very light and friable resins and water, kept in union by means of sugar of lead,

which is introduced in the state of a saturated solution, and united by rapid shaking in a bottle.

There are in occasional use many modifications of the few vehicles here enumerated, but their general characters remain very little affected. The more simple ones unnoticed are the varnishes used pure or diluted with turpentine, or both one and the other, according to the transparency or opacity of the colours in hand; that is, using varnish alone with the ultra transparent, for the purpose of giving them steadiness as well as consistency, and turpentine alone with the ultra opaque, especially when used in a full body, in which state they are perfectly steady even under the worst oils; that is, those in which occur the greatest proportion of oleins to the smallest proportion of stearine, and modifying the varnish and turpentine to meet the wants of the different states of the other colours as regards their transparency or opacity. If the work dry so rapidly as to harass a slow hand, it may be retarded by oil; but it must be borne in mind that the admission of oil at once disposes the transparent colours to subside, flatten, and then to flow in proportion to the quantity of oil; and when resorted to, that it is best to introduce the oil to the colour and not to the vehicle, as it will prevent a passage, long under hand, from being in the end deluged with vehicle.

Copal varnish, under either of these managements, forms one of the very best, if not the best, vehicle at present known. If not quite so steady, it has the tenacity of all the other varnishes in use put together; its toughness and hardness render it little liable to injury, and it bears friction, pressure, and percussion to an extent not possessed by any other material used in the art.

There are one or two vehicles under the name of siliceous or silicated oils; and other preparations called silica and glass mediums, which have had the character given them of imparting brilliant and inter-luminous qualities to any colours with which they may be used; although previously to their becoming a portion of a painting itself, and barely exposed on a palette, they have not the slightest advantage in point of brilliancy over a quantity of the identical colour into which it has not been admitted; leaving brilliancy or no brilliancy to be, as it always was and ever will be, a matter of effect or defect, in the hands of the painter, by the combinations of light, and shade, and colour, and not a result of the introduction of glass, silica, spar, or even diamond dust; which have no light of themselves, and, hidden under opaque pigments, could not shine through them, were they even solar light itself; so much is this the fact, that holding up a good stoutly-painted picture—back to the sun—while the face should be under examination for the purpose of proof, would amount to an absurdity; while as to the transparent colours, a good solidly-painted white ground is found to return more light through it than does any other contrivance.

These materials should be called pigments, and, as such, have their use; the least expensive of them, glass finely ground in oil, has the same properties, in the same amount, as the dearest. Common glass, and other vitreous substances, silica and the spars, have no discoverable or appreciable chemical agency upon oil; hence glass and, anciently, spar and silica, in the state of precious stones, as a receptacle for them. Any of these substances in the form of powder, fine or coarse, are capable of carrying with them into colours prepared in oil some portion of water, though not near so much as some absorbent substances; they merely carry it on the surface of each atom, which is a purely mechanical, and not a chemical, action. The water thus carried in, is detached by friction, as is apparent by rubbing up the mass with a palette-knife, when a part of the detached water may be seen on the surface. The only and great use of these substances is in stoutly-painted and ruggedly-textured passages, which may not otherwise dry firmly or without cracking.

The action here is on the part of the colour, which avails itself of the presence of the vitrum as a mechanical agent only, around the innumerable nuclei presented by which the colour commences drying, which it does from the surface to the canvas, instead of commencing with a pellicle only on the surface; it may, indeed, be very properly named a floating ground, or an extension of the ground throughout the whole mass.

[To be continued.]

VIRTUOSI PROVIDENT FUND.

THE second annual meeting of this Society has been held; and it gives us pleasure to state that, with augmented resources and added energy, it promises ere long to accomplish the beneficial purpose of establishing in London another Institution, out of which great good cannot fail to arise. The Society consists exclusively of persons who, although neither artists nor men of letters, are closely associated with both—"dealers in the Fine Arts," who, not being properly qualified to become members of Institutions already in existence, have been wise enough to resolve upon forming one of their own. At present, it is but in its infancy; properly nurtured, however—and it is likely to be so—it must become of importance, scarcely second to that of the "ARTISTS' FUND," which, in all its primary features, it resembles. At the present time a sum of several hundred pounds has been "invested,"—and it must increase, in consequence of a wise regulation, by which the benefits accruing out of the Society cannot be accorded to a member until his name has been six years on the books. Of persons employed in the various trades and occupations connected with objects of *verité*, there are, in London alone, many thousands; as many, probably, in the provinces are directly interested in the results of this very laudable effort to elevate their position, and to create habits of forethought by which "the rainy day" is provided against.

Perhaps there is no class of dealers who are more in need of such an Institution; for, in their feelings and occupations, they stand much aloof from the ordinary class of traders, their employment being a continual education in refinement—a perpetual lesson to inculcate higher thoughts than those which grow out of mere buying and selling. Upon cultivated minds—results of reading, knowledge, and experience—their profits mainly depend; they must be practical critics to render their business pursuits lucrative, and generally they are so; many a connoisseur has been astonished at the amount of information acquired by a dealer or his assistant; and there are few antiquarians who possess such extensive lore as may be found in the corners of old curiosity shops.

To such a class, therefore, a plan of self-provision against a time of need has been wisely addressed. At present the Society consists of less than 200 members. It is difficult to make such a project known; but we are very sure that, if the persons, generally, who are interested in its results were aware of its existence, the numbers would soon be augmented very largely. Its plans are well digested; the attendant arrangements have been skilfully laid down; the officers intrusted with the management are of high respectability—their names, indeed, are sufficient guarantees for the security as well as the permanency of the Institution;—while the creation of a fund, which *must increase*, supplies a point around which contributions may gather.

Many to whom these observations are addressed will meet them in these pages; in the provinces especially, we shall meet the "dealer in the Fine Arts." We take the liberty to urge the value of this Institution, which goes far to guard against the evils of want in sickness and of penury in old age, by a very small sacrifice—not of necessities but of luxuries—in the prime of life. This Society is the only one that holds out to such persons the right hand of fellowship in prosperity as well as help in adversity: it is their duty to support it. We hope we shall not make its claims known in vain, but that inquiries will follow out of which very beneficial results will arise.

There is another class to whom a few words should be addressed;—we allude to those fortunate "dealers in Art" who are most unlikely ever to stand in need of aid from this Society. They are bound to help their less prosperous brethren; some have done so; but the number is far too limited. We trust and believe there are many who need only be reminded that assistance is required and expected from them, to tender it heartily and liberally.

* "The Society has for its object the establishment of a fund for the permanent assistance of picture-dealers, print-sellers, dealers in works of Art and curiosities, with their assistants, in their old age or adversity, and to give assistance to the widows and children of members, in necessitous circumstances."

ON THE APPLICATION OF PHRENOLOGY
TO THE FINE ARTS.

[We quote the following observations from an able article from the pen of George Combe, Esq., in "The Edinburgh Phrenological Journal" for April. It is dated from Rome, where Mr. Combe is at present resident, and from which he promises further communications detailing the results of his researches in this interesting field of inquiry.]

The natural gifts which are necessary to constitute an eminent artist may be described as follows:—The first is *temperament*, or *quality of brain*. Activity, sensibility, and fineness must be combined to lay the foundation of success; and I observe that the great masters in painting and sculpture have all been distinguished for a high nervous, or nervous-bilious, or nervous-sanguine temperament; very rarely is a nervous-lymphatic temperament met with among them, and I do not recollect to have observed any one in whom the nervous was not present in large proportion. I may mention that, in the various collections of paintings in Italy, we find numerous portraits of almost all the distinguished artists, most of them originals; and in Florence, in particular, a large *salon* is hung all round with such portraits. If all of these were faithful likenesses, it would be easy to describe the temperaments with certainty; but, unfortunately, I have seen several pictures, recorded in the catalogues as portraits even of eminent men, which differed so much from each other, that it is difficult to believe them to have been painted from the same individual. This is vexations and disappointing to the inquirer after exact knowledge; but, as it is an evil irremediable with respect to the dead, I have endeavoured to diminish it as much as possible, by founding my observations only on the best authenticated likenesses, or on those which may be presumed to be most correct, from the fact of most of the copies coinciding in the great lineaments of the head and countenance.

The second requisite is a *full size of brain*. If this be wanting, there is a deficiency in depth of conception and strength of representation, for which nothing can compensate. There are numerous instances in which the individual has possessed the temperament of genius, and even a combination of cerebral organs adapted to Art, but in which the *size of the organs* has been so deficient that it was not adequate to reach vigour and impressiveness. Such artists are haunted by a *demon of genius*. Their fine and active temperaments give them some inspirations; they appreciate Art, and are able, to a certain extent, to body forth, in their own minds, original conceptions of beautiful figures and groups; but, owing to the smallness of their brains, there is a feebleness in the execution which mars their best efforts. It is only when large size is added to superior temperament that first-rate talent is produced. When large size of brain, and the particular combination of organs which gives a talent for Art, are combined with only a second-rate temperament or quality of brain, the individual may be an excellent *copier* of the pictures of the great masters, but no great artist himself. His brain will be too inactive to *originate* works worthy of distinction; while it may be sufficiently susceptible to be impressed by, and sufficiently powerful to reproduce, those of others. In all the large galleries of Art, there are individuals constantly employed in copying the great pictures; and I have seen some of their productions so admirable that, when time has mellowed the colours, it will be difficult for ordinary connoisseurs to distinguish the copies from the originals. Only a higher temperament was wanting to render such men great original geniuses.

The third endowment necessary to success in Art, is a *favourable combination of the cerebral organs*. Certain organs, namely, form, size, colouring, constructiveness, and imitation, combined with secretiveness and ideality, may be regarded as fundamental requisites, without a considerable endowment of which even moderate success in painting or statuary will be unattainable. But much more is wanting to constitute a great master. Painting and sculpture are arts of representation, and, in order to represent well, the artist must be first capable of feeling and thinking powerfully. The more extensive and varied his powers of feeling and thinking are (the other conditions before-mentioned existing), the wider will be his range of subjects, and the more variety and depth will he be able to infuse into his productions. For example, an artist deficient in the animal propensities could not vigorously embody the excitement and ardour of battle—nor the excruciating tortures endured by dying martyrs—nor the fell purpose of the midnight assassin; neither could the artist deficient in the moral and religious organs realize the soft and elevating emotions of the saint; nor could one deficient in reflecting intellect give logical consistency to his emotions and ideas, or represent characters bearing on their forms the stamp of nature's noblest gifts—profound and comprehensive reflection.

OBITUARY.

WILLIAM BECKFORD, ESQ.

Not to record the decease of this extraordinary individual (who died at Bath, on the 2nd of May, in his 84th year) would be almost unpardonable. Extraordinary he was, not only in his personal character, and in his intense passion for Art and *verfù*, but in almost all other respects. Immediately of *civic* origin, as the son of the celebrated alderman, and remotely of royal descent; untitled, but the possessor of wealth which enabled him to indulge his tastes with more than princely profusion; studiously shunning observation and sought like notoriety, while he was apparently doing his utmost to fix general attention upon himself; living in the most magnificent and luxurious solitude,—at once a sybarite and anchorite,—Mr. Beckford was a character that belongs rather to romance—to some fiction of kindred imagination with his own "Vathek"—than to real biography, for which he is likely to prove an enigma. He seems to have had in him something akin to Horace Walpole, in his *verfù*-collecting tastes, and passion for building; something, too, of Byron in his proud scorn of the world and its opinion, and in the daring imagination manifested in that terrible poem, "Vathek," which contrasts so powerfully with the productions of that unpoetical period. Yet, notwithstanding some similarity as to these particular points, there is no parallel whatever between the author of "Fonthill" and "Vathek" and the authors of "Strawberry-hill" and "Otranto," and of "Childe Harold;" the first, therefore, can hardly be likened to, or classed with, any one but himself alone.

Mr. Beckford's first literary production was the "Biographical Memoirs of Extraordinary Painters" (1781), an extraordinary performance in itself, and a piece of mystification in regard to its title, the biographies being entirely fictitious, and made the vehicle of extravagant but fervid fancy, and of satirical wit. To this succeeded "Vathek," first published in French and English about 1786. After this, Mr. Beckford devoted himself to his architectural romance of "Fonthill Abbey," which, with James Wyatt as his "deviser of the buildings," occupied him for several years; but it was not published until 1822, when, after being as jealously secluded from the eye of curiosity as the recesses of an Eastern harem, the public were allowed to wander along and to wonder at the galleries of the Abbey and their costly treasures. The Fonthill sale was a public event, and almost the great engrossing theme and topic of the day. Hardly could the sensation have been greater had Westminster Abbey itself, and all its tombs, been brought to the hammer. Having parted with Fonthill, Mr. Beckford retired—if one who had lived in solitude can be said to retire—to Bath; not to take lodgings there, but to *build*, erecting for himself that singular residence, the Lansdowne Tower. This done, after about fifty years from the date of the second of his previous literary works, he again appeared before the public in 1835, with his "Recollections of an Excursion to the Monasteries of Alcobaca and Batalha," which he had made just forty years before. These "Recollections" were republished in 1840, with the addition of a series of letters on Italy, Spain, and Portugal, which countries he visited between 1780 and 1794. The mind of the poet and the artist manifests itself in these productions, but they have attained comparatively little celebrity, not being of a kind to interest and captivate the many. The National Gallery has just been enriched by the acquisition of a pictorial gem from Mr. Beckford's collection, viz., the fine head of some Venetian Doge, by Gian Bellini; and a group of some splendid articles of *verfù* and *bijouterie* is well represented in a picture (No. 150), by W. Maddox, in this year's exhibition at the Royal Academy.

LUIGI CANONICA,

Who died at Milan, in February last, aged eighty-two, was an architect of considerable note, one of the very few among his countrymen and contemporaries who are known by repute among ourselves. We accordingly turned to Nagler's "Künstler-Lexicon," in the hope of being able to pick up from it a few particulars relative to him. Luckily our hope was rather of the faintest, else our disappointment would have been all the greater at finding none whatever. There is, in-

deed, his name, and of that one-half is Germanized, Luigi being transformed into Alois, and also his official titles, as "royal architect," &c., at Milan; but nothing further except the not very satisfactory information that "we know nothing further of him!" Yet a little research would have elicited a good deal more had the "Künstler-Lexicon" even that ordinary degree of care bestowed upon it which is to be looked for in a work professing so much, and aiming at such minuteness and completeness.

Canonica is neither an obscure name, nor one of such recent reputation as to render it difficult to meet with anything relating to him in print; for nearly forty years have now elapsed since he began that great work of his at Milan—the "Arena," or Amphitheatre, a work perfectly unique in modern times, it being modelled after the similar structures of the ancients, and similarly intended for the exhibition of public games and festivals. It is an ellipsis in plan, whose longest diameter measures 780 English feet, and its shorter one 380; and is capable of containing 30,000 spectators. Among other buildings by him in the same city, those of most note are:—the beautiful Palazzo Belloni; the Casa Canonica, his own residence; and the three theatres—Teatro Rè, Carcano, and Filodrammatico. Besides these last mentioned he built two other theatres, at Brescia, and Mantua; and designed a sixth, namely, the new theatre at Parma, which was executed by Bettoli. Very few architects, therefore, have erected so many edifices of that particular class.

Beyond this mere enumeration of some of his principal buildings, we ourselves do not at present possess any information; nor can it be expected of us that we should now stop to collect it, since ours is no more than a mere necrological notice, *en passant*, not a studied article for a biographical dictionary, or "Künstler-Lexicon." All that remains for mention here is the noble liberality of his testamentary dispositions, bequeathing 174,000 francs to the Primary Schools of Lombardy; and 87,000 francs to the Academy of Fine Arts at Milan, for the purpose of educating some deserving young men, as painters, sculptors, or architects; which two sums amount to upwards of £10,000 sterling,—much greater, in proportion, for Italy than it would be here in England.

SEBASTIAN PETHER.

The subject of this brief memoir was the eldest son of Abraham Pether, one of the original Society of Artists, out of which arose the present Royal Academy, of which, however, he was not a member. He is usually designated by connoisseurs and dealers "old Pether." His works are not numerous: they consist, principally, of firelights, moonlights, and sunsets, and exhibit fine feeling and judgment, with admirable harmony of colour.

Sebastian, so well and so long known as a painter of moonlight scenes, died on the 18th of March, 1844—at the age of 54—of an inflammatory attack. His illness was very brief; and death perhaps found his work more than half achieved by the previous assaults of adversity and domestic trouble. During the three last years of his life, he lost three grown-up children by that fatal disease, the "plague" of our climate—consumption; and since the demise of the father, another son died in the Westminster Hospital of lockjaw, occasioned by an accident to the hand.

Sebastian Pether married young—"too young and too poor," to quote from one of the most touching songs in the language; a large family followed rapidly; in the course of a few years he found himself struggling to maintain a wife and nine children by the sole produce of his pencil. Thus circumstanced, opportunities for developing his talents were very few; and he had no chances of properly exhibiting them. As a matter of course he soon fell into the hands of those harpies—the dealers! When once they had obtained power over him they took care to retain it: he was their victim all through life; they coined his heart, and left him to perish when its last drop had been converted into gold. Under their sole guardianship he continued to "work, work." The eye of patronage never found him out. The only "patron" he ever had was Lord De Tabley, who commissioned him—but not wisely—to paint a picture quite out of his line, the subject being a caravan overtaken by a whirlwind. This, and some occasional employment in painting birds, was, we are told, the whole of his "help" apart from "the dealers."

In the spring of 1842, by the assistance of a picture-frame maker, he was enabled to paint three pictures, which he intended for exhibition, and they were sent to the Royal Academy for the purpose: the whole were rejected. It occasioned him deep despondency and great mortification. The reason he imagined to have been the enormous size and depth of the frames furnished by the person in whose hands he was placed by his necessities, and whose outrageous cupidity for his own interest as a picture-frame maker occasioned this inordinate and unusual display of frame.

During his career as an artist, although his works always ensured a ready sale, yet the low prices given by traders proved too small for the wants of so numerous a family; and he passed a life, short, indeed, but full of the most painful privations that any man ever endured. He had received a good education, which he continually cultivated, the bent of his mind being the mechanical arts: he first suggested the idea and construction of the stomach-pump to a surgeon, Mr. Jukes, who introduced it to the medical profession.

The eldest son now living (William) is an artist in mosaic; and a younger brother of Sebastian's (Henry) exhibits several designs of considerable ability at the Exhibition of Decorative Works.

We have hinted—nothing more—at the sad vicissitudes which attended the whole career of this excellent artist. The truth, if told, would far exceed the wildest fiction. It is scarcely possible to imagine a life of toil and trouble more continuous and less relieved by recompense of any kind. We respect the feelings of survivors too much to say more; yet so much is necessary, for it is our duty to direct the attention of our readers to an advertisement, inserted elsewhere, which asks what we cannot doubt it will obtain—some relief for his family in their state of exceeding difficulties, amounting, indeed, to positive destitution.

There are many who, if they knew a tithe of the sad circumstances we know, would gladly contribute some little (and a little would to them be much), to help this family out of their terrible state of distress—the appeal of their friends is the more touching, and will come home the more to the hearts of those who read it, inasmuch as it asks a fund to enable one good member of the family to procure tools and materials by which he might contribute to the support of the rest; indeed, all that is sought for is such help as may render industry productive and integrity prosperous.

We earnestly hope that among the generous and benevolent some will be found to whom the appeal will not be made in vain; we repeat, a little may do much for those who are so well disposed to help themselves; and who possess considerable abilities, by which temporary assistance may be converted into permanent advantage. We shall most gladly be made the medium of communication between this respectable family in adversity and those who are so good—or so grateful—as to assist them.

ART IN CONTINENTAL STATES.

FRANCE.—PARIS.—Greuze.—This celebrated artist was interred in the old cemetery of Montmartre, portions of which have lately reverted to the city of Paris. Among the tombs marked for removal during the prosecution of improvements was that of Greuze; but the Prefect of the Seine, objecting to the destruction of such a memento of an artist whose works have acquired for him a lasting fame, agreed with the municipal council as to the preservation of this modest monument, which was the tribute of filial piety to the memory of Greuze.

Ancient Inscriptions.—The Minister of Public Instruction has issued a requisition for the publication of a general collection of Latin inscriptions of the various ages of the Roman dominion, with a view to their utility in historical research.

The Arc de l'Etoile.—A project for placing in the Arc de l'Etoile a colossal bronze eagle has lately been brought under the notice of the Minister of the Interior, and it has been determined that the work is practicable at a dimension of about 125 French feet for the expansion of the wings.

Antique Sculptures.—M. Flandrin, the painter, is gone to Mosul on a professional tour. Between M. Botta, the consul, and the Pacha, a misunderstanding had arisen with respect to the removal of

the antique remains; but the arrival of Shakir Bey has been the means of effecting an adjustment, which removes every difficulty to the prosecution of research, which promises an ample return.

The Royal Library.—We have continually heard complaints of the difficulty of consulting the works and MSS. deposited here. The evil has at length drawn the attention of the Minister of Public Instruction, who has instituted inquiries into the causes of mismanagement. It is a most curious fact, that not only can nobody get readily, or even at all, at certain valuable works, but it is not known what the Library contains, and what it does not contain; and it is boldly enough asserted that "50,000 volumes might be stolen from the Library without being missed." When we say the contents of the Library are not known, this is proved by the following estimates:—According to Barbier, it contains 200,000 volumes; Ebert and Boismarsas say 350,000; Bailly and Villenave, 450,000; Malchus, 500,000; Bisinger, 800,000; Chenabell, from 500,000 to 900,000; Van Praet, 500,000; Balby, 700,000; Guizot, 627,000; Arago, 350,000; others pronounce the number of volumes to be between 600,000 and 900,000; but according to general opinion it contains 1,500,000 volumes. We have met with recent complaints of the catalogues and classifications of the works in the library of the British Museum, but it must be many years before the "Bibliothèque Royale" can be on any similar footing of order.

The Cathedral of Saint Denis.—The Committee of Historical Monuments at the Ministry of the Interior has been much at variance with the architect of the Cathedral of Saint Denis and the Ministry of Public Works. One of the principal members of the Committee, M. Vitet, has drawn up a memorial in which it is argued that the style of the Cathedral had been vitiated instead of restored—that is to say, that after a period of more than thirty-five years, and an expense of twelve millions of francs, nothing had resulted but a renovation in the worst taste. This is undoubtedly what we call among ourselves a "job"; and it shows that intrigue of this kind does exist among our Continental neighbours. We regard these things as monstrous among ourselves, and complain of them without the power of remedy. The Committee of Historical Monuments seem to be in the like position.

Claude Lorraine.—A descendant of this celebrated landscape-painter resides at Chamagne, in the department of the Vosges, in a state of indigence: his name is Denis Lamorce. His circumstances having been communicated to the Minister of the Interior, he immediately granted him pecuniary assistance.

The Daguerreotype.—M. Arago has communicated to the Academy of Sciences that Daguerre has so far improved upon his invention as to be able to take a photographic portrait in the thousandth part of a second.

The Tomb of Napoleon.—The Minister of the Interior has commissioned M. David to execute two colossal figures for the entrance to the tomb.

CAMBAY.—Wood Carvings.—A masterpiece of taste and diligence in this department of Art has just been finished for a church near this city. It is a confessional carved in oak in the style of Louis XV. The design presents a repentant Magdalen, surrounded with a garland of flowers, grouped and carved with infinite taste and appropriate feeling.

RENNES.—The Siege by the English in 1358.—In digging recently for the purpose of laying the foundations of the new quays, there have been discovered about a hundred arrow heads, with other specimens of the arms of the middle ages, which are supposed to have belonged to the English who laid siege to the city under the Duke of Lancaster. Each time, also, that it has been necessary to dig within the bed of the river, Roman and Gaulish remains have been discovered.

GERMANY.—MUNICH.—Wood Engraving.—We have been somewhat surprised at reading in No. 8 of the *Kunstblatt* an article entitled "The Institute for Wood Engraving of Messrs. Braun and Schneider at Munich," in which wood engraving is treated as if it were a recent invention, in promotion of which it is pompously set forth that the "especially necessary productive powers exist in those places where *Historical Art is promoted on the grandest scale*. We are then told of the advantages possessed by wood over lithography,

copperplate engraving, &c., and that the artist, Caspar Braun, persuaded of the superiority of French wood engraving, journeyed to Paris, there to become master of the art, and who on his return to Munich was joined by Schneider in the exercise of it. Then follows a list of the works which they have published, a specimen of the latest of which we have seen, but it is far exceeded in spirit by the commonest productions of our school. This "Institute" has now been five years in operation, and, had we not by chance seen one of its productions, this pompous and ill-written notice would have misled us into a supposition that something really new and important had been achieved. A Numismatic-Union has been established here, under the presidency of Dr. Tolken.

Increasing Popularity of Art-Unions.—The total number of subscribers to the Art-Union of Munich is upwards of 3000: thus, at a subscription of twelve florins each, this body distributes about 36,000 florins annually. The last year the lists received an increase of 300 members. The united Society of the cities of Königsberg, Stettin, Danzig, Breslau, and Posen purchased works of Art to the amount of upwards of 22,000 rixdollars.

DRESDEN.—The Picture Gallery of this city is indebted to the patriotism of the Herr Preuss, a member of the Privy Council, for a valuable addition of forty-nine miniature copies of the most celebrated original portraits of the most famous of the European Sovereigns of the middle ages; and the formation of this collection is the result of thirty years of travel and research.

STRASBURG.—Art-Unions.—The open Exhibition of the Rhenish Art-Union will this year take place in June at Carlsruhe, in July at Mayence, in August at Darmstadt, and in September at Mannheim. During the last month (May) it was open at Strasburg. According to the printed catalogues there were, during the last year, exhibited at Mannheim 188 works of Art, at Carlsruhe 274, at Strasburg 399, at Mayence 440, and at Darmstadt 454—which in the year 1843 had been purchased by the Rhenish Art-Union for 20,366 florins.

The sculptor Friedrick is working diligently at the statue of 'Erwin,' the architect of the cathedral of this city, which is intended for erection at Steinbach, his native place. The site intended for this statue is a most imposing one, inasmuch that it must be an object of attention to all travellers on the Rhine.

BERLIN.—English Art.—A German print, published at Berlin, contains an article entitled "Views of the Styles of Art practised by various Nations, and of the Objects which induced a Pursuit of Art among them," in which the schools of the Netherlands, with their most important early masters—all their originalities, eccentricities, varieties, and independence—are dismissed in a few paragraphs; the pretensions of the French school are settled in two paragraphs, notwithstanding its many phases and revolutions of taste, and in the enumeration of its great men the greatest are omitted. The Spanish school is dismissed in three lines and a half! but the English school—Wilkie, Sir W. Allan, and Landseer—lingers through a paragraph expiring at the fifteenth line: "Rembrandt is their prototype. It is not to be denied that they are strong in the ideal and in the simple. The work of W. Allan, 'Circassian Captives,' and that of D. Wilkie, 'The Reading of the Will,' are masterly compositions," &c. Thus it would appear that this critic ventures to pronounce upon our school, having seen two of its productions, and knowing the names of two, or at most three of its members. Here is a man who could write, perhaps, a lengthy treatise, having seen two pictures. It is thus that are circulated the absurd and false views of English Art that startle us when we set foot beyond our own islands.

BRESLAU.—At a recent general meeting of the subscribers to the Silesian Art-Union, the receipts were announced as amounting to 6000 thaler. The prizes were twenty-four oil-pictures and engravings, and the presentation-plate was a lithograph, by Eichens, of a picture by Jacob—the subject, 'Albert Durer contemplating Children at Play.'

BAMBERG.—The Origin of Art-Unions.—We have received a brochure containing "An Account of the Art-Union of Bamberg from its establishment on the 12th of December, 1823, until the year 1843," and biographical notices of all late members of the Society. The principle of the Art-Union,

now so popular in England and Germany, seems to have originated with a few lovers of Art resident at Bamberg. The late Baron Von Stengel, who was possessed of a choice collection of drawings, prints, and etchings, invited to periodical *soirees* a circle of friends who, like himself, were devoted admirers of Art. The Baron died in 1822 at the age of 72, and his loss was keenly felt by both artists and amateurs, who devised a method of continuing their meetings. Convinced of the necessity of concord and co-operation in seeking to effect important objects, it occurred to them to form an Art-Union (Kunst-Verein), having for its purpose the exhibition and discussion of whatever objects of Art might be in the possession of the members, and the exchange of communication for mutual information on every subject relating to Art. It is now twenty years since the establishment of the Bamberg Art-Union, and the four *lustres* are marked by the publication of this account, to which is appended a history of Art in Franconia.

CORRESPONDENCE.

ART IN THE UNITED STATES.

New York, March 30, 1844.

DEAR SIR,—I fulfil my promise to keep you advised of what is going on in the "World of Art" on this side of the Atlantic.

The artists here are now busily preparing for the Exhibition of the National Academy of Design, and those of the "city of brotherly love" are also preparing for that of the Artists' Fund Society, an institution of a similar character, and for the like purposes, as the former. Both are flourishing and popular, and the exhibitions got up under their auspices have done much to improve the tastes of both cities.

Of all modern plans for cultivating the Fine Arts in this country, none has been adopted which appears so pre-eminently suited to the character and spirit of our institutions as that of the Art-Union system. The American Art-Union (formerly Apollo Association) has done more, perhaps, to produce a correct feeling for, and a just appreciation of, the value of the "divine art," than anything else; fine paintings and engravings are now distributed by this institution nearly all over the Union, from Maine to Florida, and extending even to the great "far west." It is already doing wonders in waking up those whose feelings were before dormant, towards the cause of Art; and thousands of utilitarians are now beginning to wipe the films from their eyes, that they may see the benefits that are to be derived from the cultivation of those arts which they once considered the very antipodes of utility.

Among the many evidences of the improved taste of the public, particularly in this city, I would now mention that a project has just been started for the formation of a National Gallery of Fine Arts in New York. You are probably aware that the late Luman Reed of this city (who died a few years since,) left one of the best collections of paintings that there is to be found in this country; these are for sale, and it is proposed to purchase them, to form the nucleus of the gallery.

The means by which the projectors of this noble undertaking intend to raise the necessary funds to purchase the collection, is on the plan of a joint-stock company; the shares to be one dollar each, and persons may subscribe for as many as they please, each share to entitle the owner to free admission for life; the property to be a permanent one, and never to pay any dividends or interest to the shareholders. A society and constitution has already been adopted, and the officers under it have been elected; subscriptions to a pretty large amount have also been obtained; so that I think there is no doubt of the success of the undertaking. I trust this is but the commencement of a new era in the history of the Fine Arts. I have frequently remarked that in less than a quarter of a century they would find more encouragement here, and a love of them be more generally diffused, than in any other country in the world; and I am fully satisfied that my predictions will be more than fully verified; but as it cannot be expected there will be a great accumulation of wealth in the hands of a few, works of Art will be, like the bounties of our free institutions, more equally distributed among the people.

THE POTTERIES.

SIR,—Your observations on the subject of the Potteries have much interested me. Having shown the number to several friends, they all concur in its being a subject well worthy investigation in your valuable periodical. I have expended, some few years past, considerable sums in the purchase of what is known to connoisseurs as "old Sevres" china; but have found since that much of my selection is modern painting upon the "old" article! I have found still more, that many of the peculiar beauties of colouring for which the old Sevres works were famed, can be now equalled in our own country!

It is well known, doubtless, to yourself that the manufactory at Sevres neither does or can produce now anything approaching to what it did formerly; but

it may not be so generally known that much of the lost art has been discovered by one manufactory, at least, in England. As it is now, at length, becoming the general feeling to encourage native talent, I would suggest to any connoisseur, instead of giving immense prices for the name or reality of the foreign article, to first ascertain whether its equal cannot be produced at home. Let but encouragement be afforded, and our nobility and gentry would be surprised and gratified at the result.

It was only a short time since Lord — gave 800 guineas for a pair of china chandeliers at Dresden, and, when they arrived, both were found broken!

What may not have been produced (and placed safely) at home for such a liberal outlay!

Wishing you long continuance of success in your very interesting journal,

I remain, Sir, yours, &c.,
AN ENGLISHMAN.

SCHOOLS OF DESIGN.

Edinburgh, May 6, 1844.

SIR,—The announcement made in your journal for May last, namely, that a German artist has been engaged to paint the decorative work of the Royal Exchange, is truly humiliating, and every one in the profession so humbled must feel a share in the degradation thus brought upon it. You ask, "Are we to be for ever the scorn of all other nations, because we can do nothing that is entirely high-minded, disinterested, and altogether good?" It seems we are. And what is more, we are to continue the humble imitators of our Continental neighbours in all that relates to ornamental design, because we will not study principles, but take such ready-made developments as our more ingenious neighbours are capable of producing for examples. This fact the writer of the present letter stated before a select committee of the House of Commons so long ago as 1836.

By this inquiry it appears that the idea of still hanging upon foreigners for assistance prevailed with those intrusted by Government with the establishment of a proper mode of "extending a knowledge of the Arts and of the principles of Design among the people." In establishing a School of Ornamental Design, therefore, their first act was to send the artist appointed as instructor to the Continent, that he might collect examples and, probably, *ideas*. Other subordinate public bodies have done the same thing. No sooner is a teacher appointed than he is sent off to the Continent, in order that he may return laden with what the London decorator brought before the committee—foreign designs and German works, to "be of infinite use in this country." We may feel vexed and mortified, but we cannot be much astonished at the introduction of foreign operatives while we disregard principles and acknowledge the superiority of foreign ornamentists by servilely copying their works.

AN EDINBURGH DECORATIVE PAINTER.

[We have printed the above letter, as it has reference to a person who we understand is a leading *arbitrator-elegantiarum* north of the Tweed. We had intended to notice a letter on Schools of Design by this gentleman, which lately appeared in some of the Scotch papers—the reckless statements in which are utterly unfounded in fact; yet they are promulgated with an assumption of profound knowledge of subjects of which it is evident the writer knows nothing. In the letter we have seen in Scotch journals, no little ill-nature is shown by this professional "decorator." He argues from no facts, for he is profoundly ignorant of Art, and of its history. He knows nothing whatever of the Schools of Design, of the principles on which they are conducted, or of their actual state; but he supplies the want of knowledge by reckless assertions, and then draws from them conclusions of a most unwarrantable nature. We surely need not argue that it is necessary and advisable to study the monuments of Art with which the Continent abounds—ancient, middle age, and modern; that it is desirable we should derive information from every source; that, if our neighbours publish useful works illustrating Art, we should buy them; that we should profit by any advance they in this highly civilized age may make in those Arts in which they have long enjoyed peculiar advantages in point of encouragement. It would be ridiculous to argue in favour of what all but men of one idea, like our correspondent, must see the truth, advisability, and necessity of. But let us turn to this one idea, viz., that our ornamentists should study from nature, and by this means form a National School. Our correspondent is not aware—has not taken the trouble to inform himself—that drawing and painting from nature forms a most important portion of the studies of all the pupils in the Schools of Design, and that novel combinations of ornaments are thus made for a variety of purposes; but those who manage the schools know well that this is by no means enough, and that much more is needed to constitute an ornamentist.]

VARIETIES.

THE ROYAL COMMISSION ON FINE ARTS.—The following circular has been issued by the secretary:—

"Her Majesty's Commissioners hereby give notice, that in consequence of numerous petitions from artists, works of Art which may be intended for exhibition according to the notices issued in May and July, 1843, and March, 1844, will be received in Westminster Hall, till the 15th of June next, inclusive, but that the arrangements of works sent in by the time originally appointed, viz., from the 1st to the 8th of June, will begin on the 10th.

It thus appears that the time for receiving works of Art has been extended seven days; a valuable boon, though not, perhaps, sufficient. We take the liberty of objecting to a word which occurs in the above document: the term "*petition*" is not the one which ought to have been used in reference to the *applications* of artists. It was incautiously adopted. With regard to the forthcoming Exhibition, we have good reason to believe it will be highly satisfactory; we know that a large number of artists are preparing examples in fresco: among them are several who held back last year; but whose objections to compete have been now overruled. We have no doubt whatever that the result of the Exhibition will be to remove from the minds of all persons (with the single exception, perhaps, of Lord Brougham—"learned," but certainly not in the Arts)—every dread as to our inability to execute works in fresco. Indeed we consider it to be now admitted on all sides, that there are really no difficulties in the way which do not exist ordinarily. We imagine the Exhibition will open in Westminster-hall about the 23rd of June—in time, we trust, to enable us to report it fully.

LECTURES ON ART.—On May 25, Professor Dyce delivered, in the theatre at King's College, a brief discourse, as introductory to a proposed series of lectures on "The Theory of the Fine Arts." These lectures have long been announced, but circumstances having compelled their postponement; the lecturer apologised for this, and alluded to his presence there as a preceptor of the theory of Fine Art having so recently professed instruction in the practice of ornamental Art. He then proceeded to speak of the difficulties attending the introduction of a new subject—those with which even the commencement of such a subject was beset. The theory of Art had for thirty or forty years been deeply studied in Germany; but even the nature of the inquiry was not generally understood, and among ourselves much was to be done by way of preparation before it could be appreciated. The ground must be broken, fallacious opinions combated, and prejudices overcome; and, even all this effected, it were yet probable that the subject might be pronounced dry and tedious. The lecturer proposes, therefore, to commence the series with the history of the Fine Arts, which may be determined into three great epochs—Egyptian, Greek, and Christian; although, from its character, the Egyptian cannot be classed as Fine Art, being rather a language of symbols. The Greeks limited their excellence in Art to exquisite perfection of form, but this they carried to the utmost of existing and ideal beauty. Their object was to deify humanity: they formed their gods after the most perfect of human images, and thus, as it were, worshipped the human shape. The third great epoch in the history of Art agrees in spirit so far with that of the Greeks, that inasmuch as they employed Art as a means of glorifying physical humanity, Christian Art is exerted in its mortification. What would any of the Greek artists of the Phidian age have said to the miserable forms which appear in the early productions of Christian Art? They have their Mars, Venus, Graces, together with a long list of other impersonations, but they are all suggestive of human passion and indulgence. Christian Art has also its Christ, Virgin Mother, and army of martyrs; but all these, treated as subjects in Art, are but incentives

to abnegation and devotional humility. The two great distinctive periods may be divided into five phases—the Pagan, the Christian Pagan, the Barbaric, the Æsthetic, and the Pagan Christian; and under these subdivisions it is proposed to consider the progress of Art. After glancing at the feeling of the early Roman Christians, and some of the general principles, the lecturer concluded his introductory remarks. It was not precisely understood when the lectures are to be proceeded with, but we trust to have opportunities of duly noticing them.

Mr. GIBSON, the eminent sculptor, is now in London. It is, we believe, the first visit he has paid his native country since he left it. He was accompanied on his home tour by his friend Penry Williams. Both of these distinguished artists are permanent residents in Rome. The chief object of Mr. Gibson in visiting England is, we believe, to superintend the erection of his statue of Mr. Huskisson, now in "the cell" of the Royal Academy. It is, we understand, to be placed in the new Custom-house at Liverpool, and is the gift of the widow of the estimable and accomplished statesman to the city he so long and so honourably represented. Its origin and history are simply this:—The first statue of Mr. Huskisson, the work of Mr. Gibson, was paid for by public subscription at Liverpool, and placed in the cemetery there; but in consequence of the temple it occupies being so small as to injure the effect of the statue, it was suggested to remove it to some more spacious public building, where it might be seen to advantage. When this design was communicated to Mrs. Huskisson, she felt considerable repugnance at the idea of removing the statue from her husband's grave; and offered, on condition of its remaining in the place where it was, in a manner, sanctified, to present to the citizens of Liverpool another statue to adorn their new building. The offer was of course accepted by the authorities of the town; and the work is now in the Exhibition, previous to its transmission to the place it will, we trust, long continue to honour. It is a noble work—a production of the highest genius, worthy to transmit to posterity the "outward form" of one of the best men of the age in which he flourished—a man whose name became a proverb for public honesty and private worth.

THE NELSON PILLAR.—There are, it appears, "difficulties in the way of completing the Nelson Pillar;" if they are greater than those in the way of taking it down, we hope the result will be its removal. We learn that "£20,000 had already been expended, and an additional sum is required for the purpose of making lions, bas-reliefs, and steps—between £10,000 and £12,000. As there remains no hope to raise this by public subscription, the committee propose an application to Government; and that the original intention of inscribing upon the column the words, 'Erected by public contributions,' should be abandoned." A *funnier* matter is not upon record than this call upon Government to give £12,000 to buy lions, the recompense being to "sink" the volunteers who gave the £20,000 "already expended." It is not a very common thing to talk of giving Government "credit;" but this is doing it in a new way. As to the subscribers who have paid, we take for granted that, in withholding all reference to their names from the brass, they are to be considered as placed under serious obligations. We confess we should ourselves think so, and be very grateful for any circumstances which avoided the evil of associating us with a job so contemptible. At all events, we hope Government will see the designers, the builders, and the committee—hanged, before helping them out of the slough into which they have hobbled.

W. MÜLLER, Esq.—It gives us much pleasure to state, as it will our readers to learn, that this excellent gentleman and accomplished artist has returned to England safely and in good health. The result of his excursions among the

marvellous remains of antiquity at Xanthus, and in some of the less known islands of the Mediterranean, will, no doubt, be ere long given to the public. We hope in our next to communicate some information connected with this interesting topic, as influenced by the opinions and observations of this valuable tourist.

MR. BARRY'S REMUNERATION.—It appears, by a return made to the House of Commons that in 1838 the Lords of the Treasury limited Mr. Barry's remuneration, as architect of the Houses of Parliament, to £25,000, to be paid at intervals in proportion to the advance of the works.

THE ST. JAMES'S THEATRE.—It may seem curious that we should introduce this subject as interesting to artists. The theatre, however, has been recently "sold," and "bought in;" no offer beyond £9400 having been made for it. The sale, however, was subject to two mortgages amounting to £14,900. Here, then, is an opportunity for the Directors of the British Institution; we repeat, the sum requisite for the purchase of these premises, and converting them into a proper gallery, would be procured in a month, if the Directors would commence the work of raising it.

THE BRITISH MUSEUM.—The sum of £37,987 has been voted to this establishment. In the brief debate which ensued, Mr. Bernal took occasion to allude to the merits of Mr. José, who presides over the print department, and recommended his services to an increase of salary, as he had only £350 a year and no residence; but Sir R. Peel thought the matter had better be left with the trustees than taken up by the House of Commons. Every artist who has received benefit at the Museum will agree with Mr. Bernal; to very extensive information on all matters connected with the important branch of knowledge Mr. José adds a rare degree of courtesy and facility in communicating it to others. There is no public officer of higher desert. At the debate Mr. Protheroe "pointedly called notice to the insufficient excrescences now being built, and predicted that a removal of what would be deposited in them must shortly ensue. He hoped to see a noble building in one of the parks for their reception."

A PECULIARLY NOVEL AND INTERESTING WORK is in progress, to which the attention of lovers of rare antiquities should be directed. It consists of a set of ten prints, engraved chiefly in the style of Mons. Collet, of Paris, from casts taken in plaster, by permission of the authorities of the Tower of London, by Miss Wilson, from the autographs, devices, and inscriptions cut upon the stone walls of rooms and cells by former state prisoners. The style of engraving delineates with mathematical nicety each elevation and indentation upon the original, even to the faintest mark; so that its fidelity is the most perfect that can be imagined. One of the specimens has been sent to us; it is highly satisfactory. We shall recur to the subject when the series is farther advanced; meanwhile, it may be strongly recommended to the curious in such matters—to the antiquary, the historian, and those who are interested in Art.

SCHWANTHALER'S WORKS.—We cannot avoid expressing astonishment at the unwearying industry of this celebrated German sculptor. A list of his works during the last twelve years is before us, and it presents an emphatic commentary on the habits and education of the German artist. We find during this period that the number of statues executed by him amounts to 121, one of which, an impersonation of Bavaria, is 52 feet high; his friezes, bas-reliefs, and other plaster works, he measures by hundreds of feet, and are thus estimated at 550 feet—being upwards of ten colossal and life-sized statues, and 41 feet of bas-relief per annum, besides a number of busts and statues for private individuals. Although the designs may have emanated from one head, of course no one pair of hands could have got through such an amount

of work; indeed the greater part must have been worked from drawings and rough clay sketches, by pupils, in the manner of the schools of the old masters, whom the German artists imitate in everything as nearly as possible; thus it is that twelve or even twenty statues could be executed for a Walhalla by one sculptor in twelve months, and an inordinate quantity of fresco in the same time. The main employment of our sculptors consists of insignificant busts of unknown persons. These are commissions which Herr Schwanthaler does not think worth mentioning—speaking only of such subjects as would generate enthusiasm, even where none existed—men who are the property of nations—as Raffaele, Michael Angelo, Mozart, our own Shakspeare, &c. &c. Our artists are generally self-educated—they are not educated in schools, because no public or private works among us exceed the capabilities of one artist and a few assistants; but if hereafter public works of any extent should be called for, the Continental system of schools must prevail among ourselves.

ETRUSCAN BINDINGS.—A specimen of binding has been submitted to us by Mr. Leyland, a bookbinder of Halifax, brother to a sculptor whose works are known to many of our readers. It is a novel and happy improvement in the art, combining, with singular felicity, the useful and elegant; for, inasmuch as no portion of it is raised or indented (the surface being completely flatted), it is far less liable to injury than book-covers usually are. The style is called "Etruscan" because, at present, it is confined exclusively to copies from the ancient vases, but these copies are made with fine artistic feeling, and with remarkable accuracy. The groundwork is the colour of the Etruscan clay; the borders are stained black—relieved, however, as we find in the originals; and the centre is occupied by a figure—upon the volume we have seen, a female is bearing fruit, and on the reverse another is playing the lute. Regarded as a work of Art, the plan possesses very considerable merit; while for elegance, convenience, and security, it far surpasses any mode of binding with which we are acquainted—of which the expense is not very great. A specimen may be seen at the ART-UNION office; and it will be easy to communicate with the binder.

THE PROPOSED EMBANKMENT OF THE THAMES appears to us to be a scheme of very questionable merit at the best—one so beset with obstacles that it can never become a neat job, and without the adjective the substantive would not in such case be a very desirable term for it. So far from being a decided architectural improvement to that part of the Metropolis, we think that the proposed terrace or terraces would be the means of bringing more into public notice the pell-mell confusedness, irregularity, and unsightliness of the houses and buildings abutting on the river. Could the terrace of Somerset House be continued both eastward and westward, in one unbroken though winding line, from London Bridge to Whitehall, then, indeed, a very noble promenade, on one uniform level throughout, might be obtained; but this would render most alterations of another kind indispensable, namely, the clearing away all the present buildings, with the exception of the Adelphi and Somerset House, and erecting others on that elevated level. Instead of this, the plan seems to be merely to carry out into the river a detached terrace between the stream and the wharfs, so as to enclose the latter, leaving only three entrances, therefore, we hardly need say, greatly to the impediment of the commercial traffic on the river. However, unless, as is by no means unlikely, the scheme should now drop altogether, more will transpire respecting it, and we may then be able to understand how it is intended to obviate what at present appear to us almost insurmountable obstacles, if anything beyond merely providing an embankment along the river, to serve as a road for passengers, is aimed at.

ANDREW GEDDES, Esq., A.R.A., died early in the month at his house in Berners-street. He was an excellent artist, and a most estimable gentleman in private life. We hope, next month, to be in a condition to give some memoir of him.

MONTAGUE STANLEY. This artist, an Associate of the Royal Scottish Academy, has died also at Edinburgh. He was an industrious and very amiable person; his pictures exhibit much talent, although usually painted in that "flashy" style which is, happily, going out of favour.

MILLER'S SILICA COLOURS.—Our attention having been directed, not only by Mr. Miller, but by four or five artists, to several pictures in the present Exhibition, painted with his "colours and medium," it is our duty to remind the many who are interested in the subject, of the wisdom of ascertaining for themselves whether its value is really what it is said to be. Of the remarkable brilliancy of pictures painted with it there can exist no question: let any person examine the portraits of Mr. Say and Mrs. Robertson, now on the walls of the Royal Academy, and all doubts on this head will be removed. Of its enduring qualities we have also had several proofs—one a few days ago, of a 'Parsee Gentleman,' the work of Mr. Say, which we recollect in the Exhibition three years back. An inquiry concerning this matter is a proper business for the Institute of the Fine Arts; they should appoint "their commission," and report upon the subject to their professional brethren. We hope the suggestion will be acted on. We are bound to say that Mr. Miller courts the closest investigation, and is anxious to receive a verdict after trial. It is only right to add, that the artists with whom we have conversed describe the "colours and medium" in terms of high and enthusiastic praise.

SPITALFIELDS SCHOOL OF DESIGN.—The Local Committee has lately taken on lease a commodious house in Crispin-street, and fitted it up in the most comfortable manner for the purposes of the school; a large room has been built on the ground behind, which accommodates nearly 100 pupils; this is to be used as an elementary school, but, because of the excellent light, a part of it has been so arranged as to enable pupils to draw from the casts with which the school is liberally furnished. The principal floor is fitted up for the more advanced pupils, and so is the upper floor; and the school will accommodate nearly 200 pupils. The number of pupils on the books generally exceeds 200; and the system of teaching is the same in every respect as that adopted in Somerset House, excepting that the drawing of the human figure is entirely omitted. Mr. Hudson acts as master, assisted by a teacher from Somerset House, and the whole is conducted under the supervision of the Director, Mr. Wilson. On the 18th of May, the new premises were formally opened by the Local Committee. Several gentlemen interested in the manufactures of Spitalfields attended. The pupils were addressed by the Director in a lecture appropriate to the occasion, and, afterwards, by several of the gentlemen present. Various specimens of silks, woven in Spitalfields, from designs made by pupils in the school, were exhibited; as also a number of very excellent drawings executed by them.

THE HOSPITAL FOR CONSUMPTION AT OLD BROMPTON.—An advertisement directs attention to a Bazaar about to be held in the gardens of Chelsea College, with a view to augment the fund for building a "Hospital for Consumption and Diseases of the Chest;" the first stone of which will be laid at Old Brompton, by his Royal Highness Prince Albert, on Tuesday, the 11th of June, the day on which also the bazaar is to take place. The cause is holy—charity never advocated a holier. Of all the "ills that flesh is heir to," there are none which make such frightful havoc as this; to lessen which a hospital is about to be established, of a size and character in some degree commensurate with the evil it is designed to diminish or remove. To the intellectual,

especially, a call is made for support; among those who cultivate the mind, and enlarge the resources opened by thought and study, the disease is "the giant Despair;" such are peculiarly bound to uphold an Institution which checks, if it cannot destroy, the most fertile source of human misery. But our principal object, now, is to refer to the advertisement—by which it will be seen that the cause of charity may be advanced while, at the same time, we may enjoy one of the rarest treats a summer season can supply to dwellers in the Metropolis. For the first time, the beautiful gardens of old Chelsea College have been, under such circumstances, thrown open to the public: the fine old structure, with its associations of glory, and its evidence of gratitude, will enclose the visitors on one side, while the gardens which skirt the Thames will be the boundary on the other. It is impossible to imagine a fête in England under more auspicious circumstances; and it is to have all the benefit of "pomp and circumstance;" the Managing Committee consider they are best advancing the interests of the Institution by a liberal expenditure; and have, therefore, sought to attract guests by the introduction of various "out-of-door" amusements—the chief of which will be, of course, music. We have no doubt that tens of thousands will visit, on the 11th of June, the gardens of Old Chelsea—not only to enjoy one of the pleasantest scenes and most rational amusements that may be yielded by the summer and a London suburb, but to promote the cause of one of the best and most needed CHARITIES among the many with which this great Metropolis abounds.

L'EXPOSITION DES PRODUITS DE L'INDUSTRIE.—This famous exhibition is now open, in Paris; it has attracted persons from all parts of the civilized world; the hotels of the French capital have been literally thronged with strangers. It was our intention to have given some details concerning it this month; but a brief delay will enable us to make our report much more satisfactorily; and we shall probably have to bring our own personal examination of the collection to bear upon the statements we shall give, and the examples we design to publish. The subject is one that can wait: it will lose none of its interest and importance.

MARTIN'S PICTURE OF THE CORONATION OF QUEEN VICTORIA.—This fine picture of Mr. Martin is now exhibiting at the gallery of Mr. Athertone, No. 70, Haymarket. It is a gorgeous, and in some respects a happy mingling of fact with fancy—being rich in all the peculiarities of the painter. It may not stand the test of the severer rules of Art; but it is a brilliant transcript of a scene which, although occurring in our own time, may claim something of the licence of romance. The point of time selected is that which permits the artist to set the mighty crowd in motion; for when Lord Rolle fell on the steps of the throne, not only did "the young and gentle Queen" rise to assist him—but all her subjects, as in duty bound, rose with her. The picture is a very interesting one; with abundant evidence of genius; and will be very acceptable to those whose imaginations figure forth a subject far more grand, exciting, and imposing than the cold copies of "bits" of the ceremony by Leslie, Parris, and Hayter. The visitor to Mr. Athertone's gallery will not see only this picture by Martin: here also is that magnificent work, the 'Fall of Nineveh,' the *chef d'œuvre* of the painter; and five or six other works created by the same master mind.

THE COLLECTION OF ROBERT VERNON, Esq., 50, Pall-mall.—We beg to repeat that Mr. Vernon has favoured us by making us the medium of communication to artists and lovers of the arts that his "rooms" are open to them on Mondays and Thursdays, between the hours of one and four, until the 12th of August next. We shall gladly forward a card of admission to any artist who will signify to us his wish to re-

ceive one; but it is by no means Mr. Vernon's desire to limit the enjoyment of his collection to artists by profession; although where individuals are not (as artists are) known to us even by name some degree of caution may be advisable in according the privilege of entrance to a private gentleman's house. He is generously anxious that this assemblage of glories of British Art should be seen by those who can appreciate them. It is impossible that any visitor can leave these rooms without proudly acknowledging the supremacy of British genius. We may state, with exceeding satisfaction, that the liberal example of Mr. Vernon is likely to find many imitators; already John Auldjo, Esq., F.R.S., of Kensington-gore, has signified his willingness to show his rare and beautiful collection of paintings and objects of verité (of peculiar interest to artists) to any artist who may apply to him, or to us, for a card to view them. The house is somewhat far from town; but the visitor will obtain a rich recompense. Some few matters in his collection are enumerated in our notice of the Institute of the Fine Arts *conversazione*. We trust, ere long, to announce that other gentlemen have resolved to open their collections to persons whom they might thus largely gratify and instruct. We know that two or three only wait to ascertain the result of Mr. Vernon's experiment; we can promise that it will be altogether satisfactory.

MR. JOHN HAYTER has been "commissioned" by the Marquis of Titchfield to execute for him no fewer than forty-five drawings—illustrative of the professional career of Miss Adelaide Kemble (now Mrs. Sartorius), being portraits of her in various scenes in the several operas of "Norma," "Semiramide," "Eleanor Uberty," "Figaro," the "Secret Marriage," and the "Sonnambula." The major part of them are painted, and supply evidence of very great ability—ability unequalled by any living artist in that peculiar manner by which the high repute of Mr. Hayter has been achieved. Each, although apparently lightly touched and slightly finished, is in reality a work of considerable labour; for every portion, however minute, has been the result of thought and study, not alone to preserve the likeness, but to convey an accurate conception of the forceful or graceful character represented by the accomplished actress.

THE NEW PALACE AT WESTMINSTER.—Besides three other architectural articles, the last number of the "Westminster Review" contains an unusually able and stirring one, entitled "Progress of Art," wherein the writer comments at some length on the design and arrangement of Mr. Barry's edifice, and in a very different tone from that in which it has hitherto been spoken of. Unfavourable as are many of his remarks, it must be admitted that they amount to well-founded and well-urged objections; yet, as generally happens in all such cases, the good advice comes too late. Most certainly it is now altogether too late to remove the Victoria Tower from the south-west to the diagonally opposite corner of the plan, which is here recommended as the most suitable situation for it. The new Royal Exchange also comes in for some share of the writer's animadversion: but we think that he there shows too much of malice prepense, and a determination to find fault, as if for the purpose of making good what had been said in a former article in the "Review" on the subject of the Exchange, and the respective designs for it by Cockerell and Tite. "As it is," he tells us, "the building stands a characteristic monument of jobbing and vulgar, tasteless pretension!"

NEW CONSERVATIVE CLUB-HOUSE.—The energy with which some buildings about town, now in progress, have been carried on contrasts most strikingly with the dilatory, crawling pace at which some of those which are Government works advance. While Trafalgar-square and the British Museum stir onwards like the hour hand

of a clock, the Royal Exchange, the new buildings at Lincoln's Inn, and the new club-house in St. James's-street have moved at the rate of its minute hand. Taken altogether, the façade of the club-house is imposing and rich, and has, withal, something rather unusual in its design; but it is to be regretted that what are the most striking novelties in it are so far from being among its merits, as to be on the contrary disagreeable whims and oddities. Such is glaringly the case in regard to the recessed parts at the extremities of the lower floor, one of which is a loggia or entrance-porch, while the other is occupied by a bay window, not projecting out from, but retreating within the building. These vacancies, or hollows below, just in the very situation where solidity ought to have been most strongly expressed, detract not a little from the satisfaction which the upper part of the façade, with its bold and handsome Corinthian order, is calculated to afford.

THE DIORAMA.—This attractive exhibition presents a new view since our last notice—that of 'The Interior of the Abbey Church of St. Ouen at Rouen,' shown under two effects: the first of which is that of midday, whereby are seen the rich hues of the stained glass in all their brilliancy; the second is that of night, in which the church is seen as illuminated by lamps and also the light of the moon. The gradual transition from the one effect to the other is the most perfect delusion—the lights appear one by one; the lower part of the aisle is filled with a numerous congregation, so just in representation that the spectator may readily believe that he is assisting at the service. This interior is familiarly known to all English travellers, but never has the place itself been shown under an effect so beautiful as that of the night-scene. The perspective of this interior is striking to a degree; the style is Gothic, and the arches between the clustered columns are very lofty. As a whole, in short, the Abbey Church of St. Ouen is the finest specimen of the pointed style perhaps in France.

THE MODEL OF ST. PETER'S, &c. &c.—This wonderful production, the result of fourteen years of labour, is still exhibited in Pall-mall, and affords a better idea of St. Peter's than any pictures or written description, being the edifice itself placed in miniature before the spectator, with every item of detail, not only exterior but interior; for the model opens in a manner to show the precise plan of the interior, with all the gorgeous decorations and paintings imitated and copied with a patience and ingenuity beyond all power of description. Since our first notice of this exhibition it has received the addition of the four remarkable edifices of Pisa,—the Cathedral, the Baptistry, the Leaning Tower, and the Campo Santo,—all of which are the work of Signor Andrea Gambassini, a native, we believe, of Leghorn, and who has received from some of the most eminent architectural bodies highly flattering testimonials of their admiration of his unexampled perseverance and talent. The additional models, like that of St. Peter's, are constructed of variously-coloured woods, so arranged as to imitate the different marbles which have been employed in the building. The cathedral is in the form of a Latin cross, and the style of its architecture is a mixture of Greek and Moorish. On the façade are to be seen 66 columns, ranged and superposed in five orders, the difference in which shows that they are the fruit of conquest, having been brought to Pisa, and employed in the construction of the cathedral. Of the seven inclined towers of Italy that of Pisa is the most interesting. It is shown in the model precisely as it stands, and the interior of it is made to take out, showing the inward plan. Of these admirably-constructed models we could not speak too highly, and as representing so many of the architectural wonders of Italy we recommend them to the notice of those who are interested in such things, and who cannot see the originals.

THE NATIONAL GALLERY.—Three additions have been made to the collection. We shall have some remarks to offer upon them next month.

SALES OF PICTURES.—On Tuesday and Wednesday, the 28th and 29th of May, Mr. Phillips sold a collection of pictures, among which were some admirable specimens, especially of the schools of the Low Countries, and also of the Italian and other schools. The number of pictures amounted to 141, the half of which were sold on each day. Among them may be mentioned two small circular door subjects by Ostade, a fine head by Rembrandt, the portrait of a man wearing a hat; a head by Salvator Rosa, much in the manner of Caravaggio, but more forcible; a portrait of Rembrandt, by himself, as one of the burgher guard; 'The Village School,' by Ostade; two very highly-finished and melow landscapes by Dietric; a head 'of St. Peter Penitent,' by Guido, a very striking production; 'Le Bonnet Blanc,' three figures by Teniers; 'Cupid's Harvesting' by Rubens, a picture in high preservation, and in the best style of the master; a fête champêtre by Watteau, with many figures, and a companion. We do not generally see so many really good pictures except in remarkable collections. In addition to these named must be added three by Hogarth, from the collection of Sir Thomas Baring: 'The Sleeping Congregation,' and two scenes from the 'Harlot's Progress'; these, in subject and style, are excellent examples of Hogarth.

THE SALE OF MR. HARMAN'S PICTURES, during the month, has excited very considerable attention. The sum they brought, we understand, fell short of what they were expected to realize; yet it was considerable, no less than £27,000 for 115 pictures, averaging about £250. Still it was not what is technically termed "a good sale," although the one event of the season; and we rejoice to perceive the eager appetites of connoisseurs becoming satiated with old pictures. There is now far less than there used to be of that half-insane desire to possess ugly originals, or suspicious copies of paintings, valuable only because they were, or seemed to be, old, and were thought to be scarce. Upon this topic we shall have to revert at some length ere long, discharging our duty by exposing the disgraceful and dishonest tricks of dealers and auctioneers, some of whom really seem to think it meritorious to cheat a silly buyer by passing off upon him a gross forgery in lieu of a valuable work, arguing on the principle—

"He that's robb'd,

Let him not know it, and he's not robb'd at all."

Meantime we print a list of the prices obtained for the principal pictures sold at the sale of the late Mr. Harman's collection:—

Lot 65, 'A Boy leaning on a Bank fondling a Pigeon,' Titian, 150 gs. 76, 'A Portrait of Charles I.,' Vandeyck, 151 gs.; bought by Mr. Norton. 79, 'A Cat with dead Birds, Grapes, &c.,' Snyder, 105 gs.; bought by Mr. Segnier. 81, 'A Portrait of a Gentleman,' very fine, Rondani, 250 gs. 83, 'The High Priest in the Holy of Holies,' Rembrandt, 150 gs. 87, 'The Magdalen contemplating the Cross,' Carlo Dolce; this delightful picture was bought by Mr. Pennell for 690 gs. 89, 'A Landscape—a Storm, with figures,' Gaspar Poussin, 209 gs.; bought by Mr. Gardner. 90, 'An infant Christ asleep,' a finished study, Guido, 153 gs. 94, 'A View of Dordt,' Cuyp, in his luminous and brilliant manner; the purchaser was Mr. Mawson for 1010 gs. 95, 'A Dutch River Scene,' Vanderneer; bought by Mr. Sloane Stanley for 210 gs. 97, 'Portrait of Gonsalvo de Ferrand in armour on horseback,' Giorgione, 250 gs. 99, 'A Virgin and Child, with Angels and Saints,' Garofalo, 240 gs.; bought by Mr. Buchanan. 100, 'The Ménage Hollandais,' Adrian Van Ostade, one of the gems of the collection, and has been engraved several times; Mr. Buchanan bought it for 1320 gs. 101, 'Christ and the Woman of Samaria,' Annibale Carracci; sold to Mr. Segnier for 225 gs. 102, 'A View near Haarlem,' Paul Potter, has been engraved; bought for 800 gs. by Mr. Higginson. 103, a picture called 'The Tabby Cat,' and mentioned in Smith's catalogue, G. Metzger, 280 gs.; bought by Mr. Nieuboys. 105, portrait called 'The Duke of Hamilton,' is mentioned in Smith's catalogue, and has been engraved by Heath, Vandeyck, 240 gs.; bought by Mr. Lloyd. 106, 'A Storm and Shipwreck,' W. Vanderveelde, mentioned in Smith's catalogue, 470 gs.; Mr. Higginson. 108, 'A Landscape, with figures,' Rubens, has been engraved by Bolswert, is mentioned in Smith's catalogue, and was brought into this country from Holland in 1818 by Mr. Emmerson, 510 gs.; bought by Mr. Gardner. 109, 'Peasants regaling at a Guingette,' Jan Seen, 610 gs.; bought, we understood, by Mr. Norton. 110, a sea view, 'Le Coup de Canon,' W. Vanderveelde, formerly in the collection of the Count de Merle, 1380 gs.; the bidding for this picture was very animated, and was ultimately knocked down to Mr. Mawson. 111, 'Portrait of a Venetian Lady,' Sebastian del Piombo; bought by Mr. Nieuboys for 430 gs. 112, 'Le Bonnet Vert,' Teniers, formerly in the cabinet of M. Vanderly,

a beautiful gem, 660 gs.; Mr. Mawson. 113, 'The Age of Innocence,' Sir J. Reynolds; this picture fetched the highest price of this class of Art ever given for a picture of Sir Joshua's, and was bought by Mr. Vernon for 1520 gs. 114, 'Prasants passing a Ford,' M. Hobbima, a noble landscape by this master, who has repeated the study of the trees in the centre of the picture from a landscape of a still finer character in the possession of Mr. Farrer, is mentioned in Smith's catalogue, and is signed and dated 1662; this beautiful work of Art was purchased for 1850 gs. by the Baron de Rothschild. 115, 'Æneas with his Father and Son visiting Helenus,' Claude, mentioned in Smith's catalogue; bought by Mr. Nieuboys for 1750 gs.

The sale by auction of the first portion of the collection of engravings formed by M. DEBOIS, OF PARIS, took place at Paris on the 23rd, 24th, 25th, and 26th of April, containing rare specimens of the art of schools from the fifteenth to the nineteenth centuries, which, from their excellence of impression, and preservation, &c., brought very high prices. This portion consisted of the works of A. Durer, Jules Campagnols, J. De Bresse, Altobello, Baldini, Aug. Caracci, A. Caracci, Vandeyck, Edelinck, Both, Berghem, Bolseriet, Everdingen, Earm, F. Frittoire, P. Drevet, G. Audran, P. Drevet, fils; J. Callot, Bervic, Cloissers, Deenoys, Forster, Dupont, Anderoni. The second portion will be sold in November next, and the third in April, 1845. Several lots brought high prices, as follows:—A collection of 127 portraits, of which 18 etched by Vandeyck, and 98 after Vandeyck by different engravers of the Low Countries, together with 11 others after different masters, a very rare collection and beautiful proofs, brought 126l.; 'Saint Hubert,' A. Durer, 16l. 16s.; 'Adam and Eve,' A. Durer, 16l.; 'The Passion,' A. Durer, twelve pieces, 11l.; 'Prodigal Son,' A. Durer, 9l.; 'The Large Fortune,' A. Durer, 14l. 14s.; 'Vierge de Foligno,' Desnoyers, 25l.; 'Louis XIV.,' Drevet, 6l. 16s.; 'Presentation to Temple,' Drevet, 33l. 12s.; 'Holy Family,' Edelinck, 25l. 8s.; 'Laocoon,' Bervic, 29l. 8s.; 'Woman taken in Adultery,' G. Andreas, 51l. 14s.; unique! 'Philippe de Champagne,' Edelinck, 59l. 14s., unique! The two last, marked unique, are the only impressions known to exist, and consequently brought high prices. The last lot, together with many others not named, were bought for the Public Library of Paris. The collection of M. Debois may be considered the most important in France.

MR. BARRY AND "THE HOUSES."

THIS distinguished architect has, within the last month, made his appearance before one of the two Houses in a very awkward, embarrassing, and, we are bound to add, not very creditable, position. We know nothing whatever of the subject except what we can gather from a discussion which took place in the House of Peers on the 17th of May; when Lord Wharncliffe (in by no means an unfriendly spirit towards Mr. Barry) drew the attention of their lordships to the fact, that certain alterations have been made in the new buildings, "without the knowledge of any parties connected with the Board of Works," or "any person authorized to direct such alterations." His lordship blamed the architect in a very direct and emphatic manner; and left the subject for the consideration of the House. Lord Sudeley having followed much in the same style, concluded by saying,

"He hoped and trusted that the committee would take care that no alterations should in future be made without their express direction and authority; and that no delay should take place in having the rest of the plans laid before them and settled, not to be altered without the express direction of Government. Mr. Barry had not shown the judgment he had expected."

The speech of Lord Brougham upon this occasion was a ripe example of eccentricity. Having first stated that "no man could read the evidence without seeing that Mr. Barry had made alterations without authority," he proceeded to "cry down" the buildings in progress:—

"As to the question of taste, he would only remark that, when the Houses were completed, they would have a long, low, Gothic building, which, in a few years, would become black, like an engraving covered with elaborate Gothic ornaments, very pleasing, no doubt, to Gothic eyes, but disgusting to classic eyes, which would look at it with green shades over them; and, when genuine taste revived, it would be found that we had spent a million of money to rear a monument to our Gothic taste. There was to be a great hall, 130 feet long by 45 broad—a great reservoir of cold in the day and of darkness visible in the evening—and an enormous wall was to be covered with painting. He protested, in the first place, against the people who were to paint the wall, and, in the second place, he protested on the part of the people who were to look at it. To cover a large wall with oil painting was out of all reason; it was painful to think of; and he defied them to attempt without getting trash of the basest description, if

they employed artists at so much per acre. They ought to have fresco-painted; but he doubted if fresco-painters could be procured to cover such a wall."

The Lord Brougham is as ignorant of Art, and all that appertains to it, as any bumpkin from the fens of Lincolnshire; and this fact is so notorious that his opinions can have no more weight within the walls of Parliament than they have without. It is, therefore, not worth while to criticise the sentences we have quoted—language more indicative of sheer folly, gross ignorance, and coarse presumption, were never uttered anywhere. It is well for an obsolete lawyer to talk of protesting against "the people who are to paint the wall"—at "so much per acre!"

Now, there can be no question as to the fact that Mr. Barry considered himself free to "do what he pleased with his own"—Houses of Parliament; a wholesome check was, perhaps, placed upon him in time; for, undoubtedly, much evil might arise from permitting unrestrained license to any architect so employed. We cannot but rejoice therefore that, hereafter, some inquiry will be made previous to work being done; and trust such inquiry will have especial reference to *the interior* *i. e.*, the decorations of the walls when they are finished; and that the "job" will not be confided to incompetent persons, merely because Mr. Barry, having no faculty for right judgment on such matters, may consider—as perchance he does—Mr. Sang to be the very fittest of all persons to "do" the Houses of Lords and Commons, "by self and assistants." If Mr. Barry thought him the "properest hand" to soil the Travellers' Club—and if (as report sayeth he did) he counselled the cost of a naturalization bill as not only a good investment but a step to decorations in Houses where "aliens" were not eligible, we may, perhaps, have reason to be sincerely thankful that a brief but very important discussion in the House of Peers has gone a long way to prevent Mr. Barry from doing "what he liked with his own."

At all events, the public and the artists, as well as the Peers and Commons, are bound to watch with scrupulous nicety future proceedings connected with the career of "the most successful architect of the day."

ART IN THE PROVINCES.

NORTHAMPTON EXHIBITION.—We announce with much pleasure that an Exhibition is about to be opened in this town, hitherto neglected by the Arts. The circumstances under which works are to be collected and exhibited are sufficiently explained in an advertisement that will be found elsewhere. We have but to add, that the proprietor of the establishment (being comparatively a stranger to us and artists generally) has thought it right to submit to us a document signed by the Mayor and some of the principal gentry of the town; there is no necessity for printing their names; they state, however, as follows:—

"We, the undersigned, certify that Mr. Jas. Moore, who proposes having an Exhibition of Modern Pictures in the lecture-room of the Mechanics' Institute in this town, is highly respectable and trustworthy; and we have no doubt he will be careful that no injury shall be done to the pictures which may be intrusted to him for the purpose of the Exhibition."

We hope, therefore, that the experiment of introducing modern Art into Northampton will be supported by the artists. It is chiefly by such means we can advance the interests of the profession, while promoting the cause of mind and virtue.

IRELAND.—The Exhibition of the Royal Hibernian Academy is now open. We are not, at present, in possession of the means of judging of its contents. It is worthy of note, that the Royal Hibernian Academy is the only Institution connected with the Arts in the kingdom supported by Government. Its annual grant is £300.

THE MANCHESTER EXHIBITION was opened on Monday last, and we learn through a correspondent that it may be regarded as one of the best collections the town has known for years past. In our next we shall endeavour to enter into further particulars, and we hope to be enabled, at the same time, to report success in the disposal of some of the works.

REVIEWS.

YOUNG MENDICANTS. Painted by R. ROTHWELL. Engraved by S. SANGSTER. (The Print of the Royal Irish Art-Union.)

This is a work worthy of all praise—praise from which no deduction can be made; for it is, unquestionably, as faultless a production as was ever produced in this country by the joint efforts of painter and engraver. The subject, aiming at no very ambitious object, has been treated with masterly skill. The artist accomplishes all he designed to accomplish. The story is told with eloquence and true pathos; not the less effective because in the countenance of the boy there is thoughtless amusement at the novelty of his new position, contrasted with singular force by the sorrow-stricken and shamefaced look of the girl, who, for the first time, tries an experiment in the trade of beggary. The expression of each is admirably true to nature. A story is emphatically told. Moreover, the boy and girl are Irish—there is no mistaking that. The work does high honour to Mr. Rothwell, an Irishman, of whom Ireland is justly proud. He has been fortunate in receiving justice at the hands of the engraver. The print will establish the reputation of Mr. Sangster as one of the best artists of his time. His work exhibits a high degree of refinement, without sacrificing aught of force; and he certainly has not, as some have done, been over-scrupulous of labour—although liberally paid for it—because it was to produce an Art-Union print. This publication, then, cannot fail to be very useful to the Royal Irish Art-Union, among the subscribers to which (for the year 1842, we believe) it is to be distributed. It will be an acquisition of large worth—of greater value certainly than the guinea subscribed to obtain it. Thus far the Irish Society have been lucky—distancing all their competitors; whether they will continue to "win by a whole length" is, at all events, a question. We shall always regret the mistaken kindness which bought the copyright of the 'Drowned Fisherman's Child'—the engraving from which we predict will be an utter failure. We thought from the beginning that it would be so; and now we believe those who unwisely selected it are of our opinion. This, however, promises to be the only evil step the Committee have taken, as regards the prints. The 'Belisarius,' after Shee, P.R.A.; the 'Omens,' after MacLise; and the one (the subject we forget at the moment) after Mulready, will go a long way to remove the blot which the second selection of Mr. Burton left upon the Society. Meanwhile, nowhere are evidences of the beneficial working of Art-Union Societies so rife as in Ireland; even the print-publishers cannot complain of being prejudiced here; for, while it is notorious that, until the establishment of the Royal Irish Art-Union, no artist ever sold a picture in the annual exhibitions in Dublin, it is equally certain that no publisher of prints ever thought it worth his while to open an account with an Irish dealer in prints, the annual receipts from all Ireland by the whole London trade, as we are informed on good authority, falling short of £100 a year. We have no doubt that the sum during the last five years is much larger than it was the five years preceding, and that it will augment considerably when a stoppage of Irish agitation shall permit the Irish Art-Union to produce the full benefit it is certain to work out in that country. In Ireland, at all events, the London publishers may be assured their best friend is the Irish Art-Union.

MACAW, LOVE-BIRDS, TERRIER, and SPANIEL PUPPY, the property of her MAJESTY. Painted by E. LANDSEER, R.A. Engraved by C. G. LEWIS. Publisher—M'LEAN, Haymarket.

Verily—

"The Queen's name is a tower of strength"—

it will secure popularity for these beings of the lower world: there are many who will covet copies of "originals in the Queen's collection," by the master-copyist of the age. Considered as portraits of birds and animals, this print is of rare excellence; it is a work of exceeding merit—an example of remarkable fidelity to fact—a true and literal translation, in which none of the point, brilliancy, or value of the original is lost. In short, it is impossible to approach nearer to reality than Mr. Landseer goes. Moreover, this is a pretty picture, and,

from the important reason we have stated, certain to find favour in the sight of her Majesty's liege subjects; who, however, are, at the same time, grateful and thankful that their Royal Mistress has now other "pets" than she had when these portraits were taken.

"Eos," a favourite Greyhound belonging to his Royal Highness PRINCE ALBERT. Painted by E. LANDSEER, R.A. Engraved by THOMAS LANDSEER. Publisher—M'LEAN, Haymarket.

Here, again, we have a rare example of accuracy in picturing the dog. This is a fine and effective print of the noble animal. The engraving does credit to the burin of the painter's brother.

[And now having, as we are bound to do, accorded to these prints the full praise to which they are entitled, may we not avail ourselves of an occasion for expressing a sincere hope that many more such will not be submitted to us. We admit their high merit—that, in their way, they are unsurpassed; but, surely, the public has had enough—and more than enough—of them; they are prejudicing the advance of taste for better things; and corrupting the mind by rendering it content with productions of an inferior order of intellect. They do mischief unquestionably; and not the less because of the excellence they possess—always.

Nor can we lose sight of the fact—and it is one which deserves serious consideration—that the painter, being satisfied with the income he receives by copyrights for such comparatively shrivelled examples of his genius, is content to live on, without a just effort to sustain the high reputation he has made as a painter of scenes, incidents, and characters far more worthy the immortality bestowed by his pencil. These dogs, and birds, and horses—stalls, and stables, and kennels—"SELL;" the publishers, consequently, rush to Mr. Landseer: to bid (and outbid) for the right to engrave every animal he paints; he is by no means unwilling to be paid twice for the same work (by "the Publisher," indeed, sometimes thrice as much as he receives from "the Patron," and, in the prime and vigour of life, he is bartering "eternal fame" for a printseller's gold. The remedy should be applied by the public; we trust and think that a taste for higher objects is rapidly gaining ground, and we look forward for its most unequivocal sign in the downfall of Mr. Landseer, unless he will—before compelled to do so—picture such circumstances as 'Bolton Abbey in the Olden Time,' 'The Highland Drovers departing from the South,' and many other works we could name. These observations properly follow our notices of two prints illustrative of a vitiated taste, and not improperly precede a notice of two works of a very opposite character.]

'THE GIRL WITH FISH,' 'THE BOY WITH GAME.' Painted by EDWIN LANDSEER. The first named engraved by WILLIAM FINDEN; the second by WILLIAM CHEVALIER. Published by T. BOYS, 1, Golden-square.

This "pair" of most beautiful and interesting prints have been made familiar in another shape: the boy and girl are the principal figures—"the supporters," as it were—in the famous print of 'Bolton Abbey'—the *chef d'œuvre* of Mr. Landseer. They lose nothing of their value by being removed from their accessories—the Abbot and his attendant monks; the figures are admirably calculated for separate prints; each is, indeed, a subject of rare worth. The girl is especially lovely; and the boy laden with game is a capital picture. Both have been right well engraved; the size is not inconveniently large for framing; and we know of no "pair" of recent production, so admirably calculated to suit the mass. They are at once understood, and at once appreciated. Their publication is "a hit" for Mr. Boys; who will require no aid from "Fine Art Distributions" to clear his portfolios of these charming works.

CHURCH NEEDLEWORK. By Miss LAMBERT. Publisher, JOHN MURRAY.

This volume is produced in a style of considerable elegance; it is full of fine examples of "Ecclesiastical needlework," with practical remarks by a lady whose previous publications upon somewhat similar subjects have made her an "authority" upon all matters appertaining to Decorative Art, as influenced by the needle. There can be little

doubt that the existing desire to revive in our churches the gorgeous trappings of the fifteenth century has originated this book; the fair author, however, is wisely anxious to show that "no decoration is here recommended which could expose either the founder or the restorer of our churches to the charge of reviving superstitious ornaments." Her aim has been "to view the subject, both in its historical and practical bearings, in one light only—that of Art." The lady is a most pleasant writer; thoroughly conversant with the matters upon which she writes, perfectly free from affectation, and always clear, comprehensive, and intelligible.

GUIDE FOR DRAWING THE ACANTHUS, AND EVERY DESCRIPTION OF ORNAMENTAL FOLIAGE. By J. PAGE. Published by R. A. SPRIGG, Great Russell-street.

PAGE'S DECORATOR. Same Publisher.

We notice these two books now, only to promise a more detailed review hereafter; probably introducing some of the illustrative cuts with which the volumes abound. They have been "got up" with far too little regard to neatness and taste; yet it is often—

"Sweetest nut in roughest rind;"

and we have here a vast deal of information, so condensed as to be of very easy access to the designer of ornament, and the mechanic in arts which require exercise of mind.

POCKET MANUAL OF FOREIGN ARCHITECTURE. By ARCHIBALD BARRINGTON, M.D. Publisher, BELL, Fleet-street.

A very elegantly engraved chart, contained in a case, "presenting at one view a series of examples of the five orders of architecture, and of the styles which have successively prevailed in different countries from the earliest times to the present period." The chart is accompanied by a little book, full of useful and interesting knowledge; and, altogether, the publication is valuable as well as agreeable—a short cut to much antiquarian lore.

BUNYAN'S PILGRIM'S PROGRESS. Illustrated by H. C. SELOUS. Published by HOLLOWAY, Bedford-street, Covent-garden.

This is the edition of the immortal work of old John Bunyan, edited by the Honorary Secretaries of the Art-Union of London. It was a good and useful idea to produce it, and one which we trust the excellent gentlemen will have no reason to regret. Many of the twelve thousand who obtained sets of the illustrations presented by the Society, were at a loss to know what to do with them, inasmuch as they were of too large a size to bind up with any existing copy. This publication was consequently suggested; it contains 22 prints, similar in size and character to those given by the Art-Union, and between thirty and forty woodcuts—engraved from the drawings of Mr. Selous. We shall describe the book at greater length next month; our principal object in referring to it now, is to point out to the Art-Union subscribers that the publisher of this work will at once—without the necessity of waiting for the binder—exchange it for the set of presented prints, the party, of course, paying the expense of the binding. He will thus, for a comparatively small sum, obtain the book of old Bunyan—with above forty outline illustrations and as many woodcuts.

OUTLINES TO 'PROMETHEUS UNBOUND.' By JOSEPH NOEL PATON. Publisher, HOLLOWAY, Bedford-street.

This is a work of genius—genius of the best and rarest order. We are unable to do justice to it this month. The outlines obtained the second prize—the illustrations of Mr. Selous obtaining the first—awarded by the Art-Union of London last year.

PUGIN'S GLOSSARY OF ECCLESIASTICAL ORNAMENT AND COSTUME. Published by BORN, York-street, Covent-garden.

We can, this month, do nothing more than announce this magnificent work, which we necessarily reserve for a lengthened notice in an early number, since it is impossible to do justice to it in this. The style of the illumination transcends

everything of the kind hitherto published; all is most accurately imitated from the richest relics of the middle ages. The valuable work was announced for publication last year, but the delay has been unavoidable, in consequence of the number and elaboration of the illuminations, and the addition of many exquisitely-wrought woodcuts to the letter-press. It will be difficult even to imagine a volume in all respects so truly excellent.

THE PET. Drawn by W. HUNT. Drawn on stone by THOMAS FAIRLAND.

No artist ever made a reputation from materials apparently so slight as Mr. Hunt's. Who has visited the Water-Colour Galleries without being struck by some or other of his boys presented under circumstances of endless variety. The figure is as usual—a rustic holding up before him 'the Pet,' which is a sucking pig. The drawing is distinguished by all the rude felicity of character and expression which the artist has now for many years made exclusively his own. The style of the lithography is much after the spirit of the drawing. A series of these works is in course of publication, which will ultimately be published in the form of a volume, although they may be had, we believe, in detail as they are published.

WEALE'S QUARTERLY PAPERS ON ARCHITECTURE. Parts I. to III.

On this publication, too, we cannot just now bestow the attention to which its merits entitle it. Not only is it one of great promise, but of extraordinary performance, it being so liberally embellished with plates—many of them printed in colours—that the price is merely a nominal one; in fact, would be cheap for the letterpress alone, even as merely regards quantity. Mr. Weale has, therefore, evidently undertaken his "Quarterly Papers" more out of *con amore* spirit, and with the desire of promoting architectural study, than as a publishing speculation. We trust that this spirit will be repaid to in turn by professional men; and that they will not only encourage, but lend their aid to what is so eminently deserving of both the one and the other.

CONVERSATIONS LEXICON für BILDENDE KUNST. Illustriert mit über 3000 Holzschnitten. Leipzig, 1843.

For the present we must be content with merely announcing what promises to be by far the most copious and complete popular encyclopedia of the Fine Arts ever yet brought out. However, until it is more advanced, we can hardly pretend to judge fairly of either its plan or execution; and that, we fear, will not be soon; for it comes out most provokingly slowly and very irregularly. Therefore, although the extent of the work is fixed at 80 *Lieferungen*, of six sheets each, the time of its completion is very uncertain—not less than ten years hence, unless it mends its pace very considerably. We question, too, whether it will not ultimately greatly exceed the limits now assigned, for hardly is it possible to calculate with precision at the outset the compass of such a very copious and multifarious work. This last epithet may be very well applied, since it takes an unusually, and, in our opinion, rather an unnecessarily wide scope.

It is very minute, for instance, in regard to ancient mythology—not only classical, but of all nations. While, too, some articles are not so fully treated as the interest of the subject calls for, others, for which the title of the work does not in the least prepare us, are disproportionately long.

PORTRAIT of the late Sir ROBERT KER PORTER, K.C.H. Engraved by W. O. BURGESS, from a painting by HARLOWE. Publishers, DOMINIC COLNAGHI and Co., Pall-mall East.

Few men have been more honourably distinguished than the late Sir Robert Ker Porter; and none were more worthy of the distinctions achieved by the force of natural and unaided genius. He has left a name as imperishable as the Arts of his country he so much contributed to adorn. This portrait is a most agreeable reminiscence of the excellent and accomplished gentleman; and cannot fail to be a valuable acquisition, not alone to his personal friends, but to the many admirers of

his talents, and collectors of his works. It is a fine production of Art, skillfully engraved.

PICTURESQUE ANTIQUITIES OF IPSWICH, drawn and etched by P. RUSSEL and W. HAGREEN. Ipswich, published by J. PAWSEY; London, LONGMAN and Co.

This is as it should be—local antiquities drawn by resident artists, and published by local booksellers. Had such a feeling existed years ago, how many an interesting building would have been rescued from oblivion! Local artists have this peculiar advantage over mere visitants, that they know where to look for their subjects; and, although Ipswich abounds in interesting examples for those who delight in carved timber houses, some of its most curious specimens must escape persons who are not intimately acquainted with their precise localities—which are not unfrequently in the most out-of-the-way corners of the town. The rich merchantmen of the olden time bestowed much cost upon their dwellings, and the carver and painter were greatly in request, not only to decorate their paneled walls and ceilings, to construct their magnificent fireplaces, corridors, and staircases, but also to enrich the exteriors of their abodes. Examples of carved gateways are given in this work, as well as two of the most remarkable corner-posts of Ipswich houses, one delineating a group of geese applying to a fox for a remedy in some disputed case among themselves, which ends in one of their number being carried off as the prey of their subtle counsellor—a supposed satire on the monks of old. We have also engravings of the antique Custom-house with its quaint gables and sun-dial and its richly-carved pillars and arches, forming an arcade beneath "The Mariners' Walk," where the chief business of the town was transacted for centuries, and which fell a victim to modern improvement only last summer. The gateway to Wolsey's College is also here (an interesting memento of his love for his native town)—the only portion remaining of this seat of learning—

"which fell with him,

Unwilling to outlive the good he did it."

We cannot enumerate all the objects of interest faithfully delineated in this work, which is handsomely brought out in folio, with enough letterpress to point out that which is most interesting in the history of each subject engraved; but we cordially wish the artists and publishers the amount of success their labours deserve; and would recommend it to the notice of all who take an interest in the fast-disappearing relics of bygone times in our provincial towns, among which Ipswich, perhaps, may justly claim as much attention as any.

The Publisher will give 1s. each for Nos. 1, 2, 22, 36, 37, 38, 39, 40 of the ART-UNION.

ART-UNION OF LONDON.—RAFFAELLE

AND THE FORNARINA.—Subscribers are respectfully invited to inspect the great variety of Frames in Papier Mâché, &c., designed expressly for the above truly beautiful engraving, commencing at 15s., best flatted sheet glass and fitting up engraving included, at F. GARRANATI'S Carving and Gilding Manufactory, 130, New Bond-street, corner of Grosvenor-street, and 19, St. Martin's-court, Leicester-square. Can be had gratis, or sent (prepaid), Drawings and prices of twelve different Frames for the above Engraving.—Please address all trade communications to the Manufactory, 19, St. Martin's-court.

IMPORTANT TO ARTISTS AND THE PUBLIC.

W. MOORE, No. 63, BISHOPSGATE-STREET-WITHIN, begs to inform the profession and the public in general, that he manufactures on the premises, and has ready a splendid and extensive STOCK OF PICTURE FRAMES, warranted of well-seasoned materials and first-rate workmanship. A richly-ornamented three-quarter frame, gilt and burnished, 20s.; a very bold ditto, Bishop's half-length, 25s. All other sizes proportionally cheap. The attention of Artists is also directed to the quality and price of his Primed Cloth, equal to any manufactured in London, and much cheaper.—Kittat Stretcher, 4s. 6d.; three-quarter ditto, 5s. 6d. Bladder Colours, 3s. 6d. per doz.; Tubes, 4s. 6d. per doz.; Lion's Hair Tools, 4s. per doz.; Magylyp, 4d. per pot. Art-Union Print framed in simple gilt frames, best flatted glass, 10s. 6d.; elaborately ornamented and richly gilt, from 30s. to 45s.; in imitative oak, from 25s. upwards.

SALES BY PRIVATE CONTRACT.

SUFFOLK, on the Borders of Norfolk, and about 80 miles from London.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, a very important and valuable FREEHOLD ESTATE, especially attractive for a sportsman, having been strictly preserved, and affording shooting equal to any domain in the district. It comprehends the entire parish, of nearly 5500 acres, including thriving plantations; also, a capital family mansion, with offices of every description, gardens, pleasure-grounds, &c.; farm-houses and buildings, cottages, &c. The estate is situate in one of the best neighbourhoods in the kingdom, and it is expected that a railroad station will be fixed within a few miles.—Particulars may be had of Mr. Rainy, 14, Regent-street, St. James's.

NORTH WALES.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, a highly improvable FREEHOLD ESTATE, land-tax redeemed, situate in a fine part of the country, and commencing within a mile of a capital market town. It comprises 2200 acres, with excellent farm-houses and buildings, all well tenanted; a moderate residence and offices (requiring repairs); a fine lake stored with fish, very thriving woods and plantations, &c., forming a fine and very eligible property for investment.—Particulars may be had of Mr. Rainy, 14, Regent-street, St. James's.

NEAR SOUTHAMPTON.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, with immediate possession, a singularly beautiful MARINE MANSION, upon which the present owner has expended many thousand pounds. It is delightfully situate about four miles and a half from the Southampton, Botley, and Fareham stations, and stands in a park-like paddock of 35 acres, well timbered, with superior gardens and grounds, stabling, lodge, &c., and commands very fine sea and inland views.—Particulars may be had of Mr. Rainy, 14, Regent-street, St. James's.

NEAR RUISLIP, Middlesex, on the borders of Hertfordshire, and about fourteen miles from London.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, with immediate possession, the delightful RESIDENCE of the late General Sir Joseph Fawler, G.C.B., with offices, stabling, gardens, pleasure-grounds, and park-like paddocks; altogether about sixty acres, with ornamental water and fine grown timber. The elegant furniture may be had or not, at the option of the purchaser.—Particulars and tickets to view may be had of Mr. Rainy, 14, Regent-street, St. James's.

BROWNSEA CASTLE and ISLAND, near Poole, Dorsetshire.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, with immediate possession, the much-admired and beautiful FREEHOLD ESTATE, the Island of Brownsea, about a mile and a half in length, and three-quarters of a mile in breadth, at the entrance of the harbour of Poole, a few hours' sail from the Isle of Wight, and within a few miles of the new and much-frequented bathing-place, Bournemouth. The castle is spacious and furnished, has excellent gardens, hothouse, conservatory, &c. The island affords wild-fowl shooting in the greatest profusion. The situation is peculiarly desirable for yachting, and the scenery is of a picturesque character. The castle would be let furnished, for three years.—Particulars and tickets to view may be had of Mr. Rainy, 14, Regent-street, St. James's.

CLOSE to SOUTHAMPTON.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, either together or separate, and with immediate possession, TWO capital detached RESIDENCES, with such portion of park-like land as may be agreed upon, and either with or without a superior farm, with excellent farm-house and buildings. The whole estate is freehold, and comprises 175 acres; and from its immediate contiguity to the improving town of Southampton, presents a most favourable opportunity for a successful building speculation.—Particulars may be had of Mr. Rainy, 14, Regent-street, St. James's.

KENT.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, the very valuable and beautiful Freehold Estate, COMBE BANK, the seat of the late Viscount Templemore, situate in the rich vale between Madam's Court-hill and Sevenoaks, 23 miles from London, and a few miles from a railroad station; comprising the finely-timbered park and woods, sheet of water, the noble mansion, stabling, gardens, pleasure-grounds, and walks, the capital farm, with complete agricultural buildings, lodges, &c. The whole about 520 acres, land-tax redeemed. Many thousand pounds have been expended in improvements upon the mansion and property during the last few years, and the whole is in the most perfect condition. Little Combe Bank, a villa, with grounds and some houses in the village, form part of the estate, and will be included in the purchase. Part of the purchase-money may remain upon mortgage.—Particulars and tickets to view may be had of Mr. Rainy, 14, Regent-street, St. James's.

SALES BY PRIVATE CONTRACT.

GROSVENOR-PLACE, HYDE PARK, in front of the Gardens of Buckingham Palace.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, a noble and very spacious MANSION, held for a long term, at a low ground-rent, and adapted in all respects to a family of distinction, with attached and detached offices, standing for four or five carriages, and stabling for eight horses. The Mansion has an extra story of bedchambers, a suite of superb drawing-rooms—viz., 27 feet by 20, 22 feet by 19, 25 feet by 19, and 37 feet by 25, all communicating by folding-doors; an eating-room, 37 feet by 23, library, anteroom, two stone staircases, stone hall, screened by a porch, &c.; the whole of the household furniture and fixtures will be included in the purchase, and immediate possession may be had.—To be viewed by tickets, which, with particulars, may be had of Mr. Rainy, 14, Regent-street.

KENT.—Six miles from Canterbury, and near to the Sea.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, a valuable FREEHOLD ESTATE, partly exonerated from land-tax; comprising a park of beautifully undulated surface, a moderate-sized family residence, and offices, and also three farms; the whole about 640 acres, and may be treated for together or separately.—Particulars may be had of Mr. Rainy, 14, Regent-street, St. James's.

RICHMOND, SURREY, commanding views of the River Thames and the adjacent Scenery.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, the very beautiful Gothic MANSION, on the rise of the hill, for many years the residence of the late Mrs. Ellerker, but disposed of on behalf of her representatives, a few months since, to the present owner, who has altered and improved the premises, and made additions, at a large outlay. It is arranged to afford complete accommodation for a family of the highest respectability. The dining-room is 30 by 20, and 14 feet high, a library, two drawing-rooms with folding doors, numerous bedchambers, offices of every description, icehouse, coachhouses, stabling, and cottage, pleasure-grounds beautifully laid out and ornamented with handsome timber and walks, &c. Or the House would be let furnished by the year or for six months.—To be viewed by tickets, which may be had of Mr. Rainy, 14, Regent-street.

EAST COWES CASTLE, in the ISLE of WIGHT, to be SOLD by PRIVATE CONTRACT, by Mr. RAINY.—This distinguished Freehold Marine Mansion, of stone, and in the castellated style of the time of Edward the Sixth, was erected, at unlimited expense, by the late John Nash, Esq. It affords the most ample and elegant accommodation for a family of distinction, and is especially suited to any member of the Royal Yacht Club. The scenery is too well known and appreciated to render eulogium necessary, and it will be admitted that the facility of access from the metropolis (the distance being now accomplished in about four hours) gives to the property a much increased value. The chief apartments are lofty, and expensively finished; they include a dining-room, 30 feet by 20; a drawing-room, 28 feet 6 inches by 21 feet 6 inches; and a library, 30 feet by 27; a billiard-room, 30 feet 6 inches by 18 feet 6 inches; and an octagon library, 19 feet by 19; numerous principal and secondary bedchambers and servants' apartments, offices of every description, splendid conservatories, a picture or statue gallery, 70 feet by 21; gardens of a superior order, with hothouses, &c. The grounds, which are beautifully undulated, contain, with the gardens, paddocks, &c., about 43 acres, embellished with noble timber and plantations of luxurious growth, and walks of considerable extent are cut through them.—Particulars, and tickets to view, may be had of Mr. Rainy, 14, Regent-street.

NEAR CHRISTCHURCH, HANTS.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, a MARINE VILLA, situate midway between Lynton and Christchurch, commanding splendid sea views; and also an adjoining Farm of about 108 acres, with farmhouse and buildings. The whole freehold.—To be viewed by tickets, and particulars had of Mr. Rainy, 14, Regent-street.

ACTON, MIDDLESEX, Five Miles from Hyde Park.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, a singularly elegant FREEHOLD RESIDENCE of the best class, approached by a corridor and hall, and containing library opening to a conservatory, drawing-room, dining-room, &c., seven best bed-rooms, ample servants' rooms and offices for a family, coachhouses and stabling, capital kitchen-garden, walled pleasure-ground, and paddock, about ten acres. The household furniture may be taken at a fair valuation.—To be viewed by tickets, which, with particulars, may be had of Mr. Rainy, 14, Regent-street.

PORTMAN-SQUARE.—To be LET, FURNISHED, for the season, a compact, moderate-sized HOUSE, with coachhouse and stabling.—Particulars and tickets to view may be had of Mr. Rainy, 14, Regent-street, St. James's.

SALES BY PRIVATE CONTRACT.

OPPOSITE the GREEN PARK.—To be LET, elegantly and completely FURNISHED, for the season, or for one or more years, a superior and spacious MANSION, in perfect condition, having suits of apartments, bedchambers, and offices, for a family of rank; and at a short distance is excellent stabling.—For particulars and tickets to view apply to Mr. Rainy, 14, Regent-street, St. James's.

HAYES COMMON, two miles from Bromley, in the county of Kent, and twelve from London.—To be LET on LEASE, the very desirable RESIDENCE, for many years the favourite retreat of the late Sir Vicary and Lady Gibbs. It stands on a beautiful lawn, with pleasure-grounds, gardens, and paddocks (about 15 acres), and contains accommodation for a family of high respectability, with stabling, entrance lodge, &c.—For particulars and tickets to view apply to Mr. Rainy, 14, Regent-street, St. James's.

DURHAM, within one day's ride of London by the Railroads.—To be LET, for three or five years, a spacious FAMILY RESIDENCE, FURNISHED in a superior style, and adapted for a person of fortune, situate in a beautiful part of the country, with good fishing and hunting, and the exclusive right of shooting over about two thousand four hundred acres. The neighbourhood of the best class, and the circumstances altogether peculiarly desirable. Land may be had or not, at the option of the tenant.—Particulars to be had of Mr. Rainy, 14, Regent-street, St. James's.

DEVONSHIRE, near PLYMOUTH.—To be SOLD, by PRIVATE CONTRACT, by Mr. RAINY, a valuable and most desirable FREEHOLD ESTATE, called MEMBLAND, comprising in a ring fence two thousand and twenty acres, divided into six capital farms and two smaller ones, of excellent arable, pasture, and meadow land, and orchard, with farm-houses and buildings in complete repair, occupied by most responsible tenants, chiefly on lease, and one hundred and forty acres of wood and plantations in hand. A substantial family mansion, stabling, offices, walled gardens, hothouses, greenhouse, &c.; also the lordship of the entire manor of Revillstoke and Noss Mayo. This fine estate is situate in the best part of the South Hams, considered, from the salubrity of the climate, the Montpelier of Devon; the ocean bounds it for some miles, and also the beautiful estuary of the Yealm, affording fishing, and aquatic amusements; there is also good shooting; the sea and inland views equal in splendour most others in the county. There is an inexhaustible quarry of slate in full work; iron ore has been recently discovered near the coast, and the line of railway from Exeter to Plymouth will, it is believed, pass within a few miles.—For particulars apply to Mr. Rainy, No. 14, Regent-street.

CAVENDISH-SQUARE.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, a very elegantly-fitted and compact RESIDENCE for a moderate-sized family; comprising good dining-room, library, and third room, two drawing-rooms, communicating by folding doors, windows to the floor and balcony in front; and a third room, two staircases, excellent bedchambers, and offices, large garden, and coachhouse, and four-stall stable, laundry, &c., held under his Grace the Duke of Portland for an unexpired term of fourteen years, at a small ground rent.—To be viewed by tickets between the hours of Two and Five, which, with particulars, may be had of Mr. Rainy, No. 14, Regent-street.

RICHMOND-PARK.—To be SOLD by PRIVATE CONTRACT, by Mr. RAINY, a distinguished VILLA, of the very highest class, situate six miles from Hyde Park-corner, commanding extensive views, and verging upon Richmond Park; the elevation of pure Roman architecture, and erected about forty years since, at unlimited expense. It stands on a gentle eminence, surrounded by fine avenues of elm and groups of other timber, with four acres of lawn, studded with the finest evergreens, sheet of water, extensive shrubberies and gravel walks, walled gardens, hot and green houses, and paddock of park-like appearance, altogether thirty-six acres, and in the highest order, the present owner having expended many thousand pounds on improvements. The mansion contains a magnificent oval hall, 45 feet by 36 feet, with scagliola columns; elegant geometrical principal staircase of stone; morning-room, 24 feet square; drawing-room, 60 feet by 24 feet, most beautifully decorated in the purest taste; and dining-room, 30 feet by 24 feet—all 18 feet high. On the one pair is a spacious library and billiard-room, numerous best and secondary bedchambers and dressing-rooms, besides servants' apartments, extensive offices of every description, and stabling, farm buildings, &c. The property may be purchased either as freehold or copyhold.—To be viewed on Wednesdays and Fridays only (unless by previous appointment), by tickets, which, with particulars, may be had of Mr. Rainy, No. 14, Regent-street.